

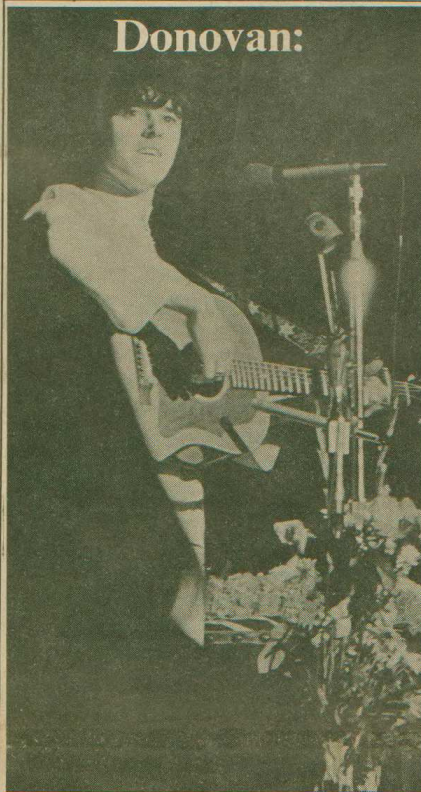
ROLLING STONE

ACME

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OUR PRICE:
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Donovan:



BY RALPH J. GLEASON

A flat out anti-drug statement is an important part of the package of the new Donovan twin-LP set released in December.

An in an exclusive interview with ROLLING STONE, he reiterated the plea to youth and underlined his position.

"I call upon every youth to stop the use of all drugs and banish them into the dark and dismal places. For they are crippling our precious growth."

Donovan makes this statement in the liner notes he wrote himself for Epic Records' two-LP set.

"Must you lay down your Fate to the Lord High Alchemy in the hands of the Chalk and the Drug?" Donovan asks in his message to youth and adds the warning "Magic circles he will spin and dirges he will sing through the transparency of a Queen Ant's Wing."

"Yes, I call upon every youth to stop the use of all Drugs and heed the Quest to seek the Sun."

In his Fairmont Hotel suite during his record-breaking engagement in San Francisco, Donovan repeated his call. "There's so much energy being misdirected," he said. "The energy that built the great civilizations—China, India—that could all be done again without drugs."

"I tasted a few things and just gave it up. Drugs are only a minor part, a phase, a fad everybody has to live through—well not everybody. I was never a big druggier."

With the references to drugs in Donovan's lyrics, the question naturally arises of a possible conflict. "The songs were a commentary on the scene, truthfully, on what was going on then. They were not an endorsement," Donovan says. Yes, it applies to grass as well as to the so-called harder drugs, he told ROLLING STONE.

His reflection of drugs and his exhortation to his fans to put them down apparently is a direct result of his involvement with the Maharishi Mahesh Yogi, the guru who has interested the Beatles and others in transcendental meditation.

Continued on Page 21

Jimi:



BY MICHAEL LYDON

The new Capitol LP, *Got that Feeling: Jimi Hendrix Plays, Curtis Knight Sings*, is not what it appears: Hendrix's latest release. The cover, with no liner notes and no dates, has a picture of Hendrix taken at the Monterey Pop Festival, but all the tracks were recorded before then and before Hendrix's fame and full artistic development. Some of them may be three years old.

The record is barely representative of what Hendrix is now doing and is an embarrassment to him as a musician. Moreover, while it does show the early elements of the style he has now developed, it is so badly recorded to be of little historical value.

The record is in fact eight tracks selected out of 30 bought as a package by Capitol from New York producer Ed Chalpin. Chalpin runs PPX Industries, a company that does note for note copies of American hits for South American distribution.

Hendrix, who played with a group called Curtis Knight and the Squires about three years ago, may have recorded them under a PPX producer's contract or when contracted to the Sue or RSVP recording companies. The Sue and RSVP contracts were bought out by Hendrix's present management.

Nick Venet, an A & R man at Capitol who prepared the album, says he has little idea when the material was recorded: "I didn't trust what Chalpin told me, so I didn't put any liner notes on the cover." Most he thinks are "several years" old. By internal evidence (the use of a wah-wah pedal, a device introduced about a year ago), he figured that two tracks ("Hush Now" and "Get That Feeling") were recorded when Hendrix was in New York in May.

Venet makes no claim to the album's quality. Chalpin, he says, hoped four LP's could be made from his 30 tracks, but Venet could find only eight which he thought were salvageable. "We also made to remix and re-record Chalpin's tapes," he said, "We lost some fidelity along the way."

Warner Brothers/Reprise, which is bringing out a real new Hendrix LP (see Nick

Continued on Page 4

Otis:



BY JANN WENNER

The Crown Prince of Soul is dead.

Otis Redding, 26 years old, a former well-driller from Macon, Georgia, died in a plane crash in an icy Wisconsin lake on December 10. With him were the five teen-age members of the Bar-Kays, a group which made the popular instrumental, "Soul Finger," and who backed Otis on his recent tours and appearances.

Otis was headed from Cleveland, Ohio, to a Sunday evening concert in Madison, Wisconsin. It was his first tour in the private plane he had just purchased. His plane hit the surface of the fog-shrouded lake with tremendous force, widely scattering the debris. He was only four miles from the Madison Municipal Airport. On Tuesday, teams of divers were still dredging the bottom of the lake in a search for the bodies.

See the centerspread of this edition for one of Otis' last interviews.

Redding's singing career began when he won fifteen straight Sunday night talent shows in Macon. One day he drove with a friend of his to Memphis for a recording session, cut two sides himself and was immediately a major talent. Among the many songs he was responsible for were "Pain in My Heart," done in a later version by some of his greatest admirers, the Rolling Stones; "Mr. Pitiful," a song so popular on the rhythm and blues charts that for a long time he was known as Mr. Pitiful; "That's How Strong My Love Is," another song which was picked up by the Rolling Stones.

Among the others, Otis' great recordings included "Shake," a Sam Cooke song with which he broke up the Monterey Pop Festival; "I've Been Loving You Too Long," and "Try A Little Tenderness," soul ballads which he made so effective by singing the tenderest lines against driving uptempo beats. Another great Otis ballad was "Fa-Fa-Fa-Fa," also known as "Sad Song." The song he did which sold the biggest was his version of the Stones' "Satisfaction," which broke on many white charts as well as R&B surveys.

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**WHAT'S ON THE COVER?**

The three-dimensional cover photo on the Rolling Stones' new album, cost \$50,000 to produce and one dollar per album for the plastic piece to be manufactured and affixed to the cover. Artist-photographer Michael Cooper (who designed the Sgt. Peppers jacket, although he didn't stage the front photo,) staged, along with the Stones, the set for the 3D color picture. He also did the art in the fold open face on the jacket. The set was put together at Pictorial Productions, Ltd., in Mt. Vernon, New York, one of the two places in the world which makes 3D prints. (The other is in Tokyo.) The Stones' photo is the first three-dimensional photo in which the figures move. Looking closely at the one dimensional still, you can see a variety of

things that aren't readily apparent on the album itself. One of them is the string from which Saturn is hung. In the right foreground is a gift-bearing camel. Also, on the right side, just above the camel, is a small picture of John Lennon. To the right of Bill Wyman's elbow is a small photo of Ringo Starr.

On the left side, directly in front of Charlie Watts' elbow is a cameo picture of George Harrison, and to the left of that, a cameo of Paul McCartney. All the Beatles pictures are from the Sgt. Peppers album.

The picture above is slightly different in the poses (for instance, Keith Richards' lute is pointed right, and on the album to the left,) but the setting is exactly the same. Just look quite closely.

CORRESPONDENCE:**SIRS:**

I dig your groovy print and my hip Siarr-Children are becoming more cognizant with your publication. What are the possibilities of informing your readers of my movement—Starr-Power!

JEFF STARR

WAAB, WORCESTER, MASS.

SIRS:

How delightful! Very accidentally I came across Rolling Stone. I was returning to Los Angeles from New York and there on the airplane was a copy. To pass the time I read it, and there, to my disbelief, was Jonathan Cott's fine article on James Brown in Paris.

How delightful! You see, I was there. I had spent the past several months in Paris, and I had recently seen the same Brown performance as Cott. It was highly accurate—to my amazement—and now I shall look forward to all of Jonathan Cott's future reports.

TOM KRANS
 EL PASO, TEX.

SIRS:

Because I have developed such a high regard for your articles and opinion—something remarkable in itself, considering your only pre-public life-span—was terribly disappointed with your cursory review of Bonnie and Clyde.

CLAUDIA GOSLING
 BUFFALO, N.Y.

SIRS:

Number one: I really dig your paper, and I wish it would come out more often.

What I'm getting at is since the price of the Rolling Stone is so out of sight for such small paper, I was thinking that maybe you could put a little something extra into every other issue or so. What I'm speaking of is a poster covering one page of the paper.

I wouldn't really put you out to print a black and white poster in the Rolling Stone would it? Maybe it would even sell better.

Think it over, and keep up the good work, and meanwhile, I'll keep watching.

MIKE GRUBER
 PORTLAND, OREGON

SIRS:

Isolated as I am here in the cornfields of Iowa, it's hard to keep track of the latest sounds without a paper like yours to let me know which albums are worth ordering (since record stores here are rather slow.) I couldn't agree more heartily with Tom Donahue's article. After spending the summer in the Haight, listening to KMPX, it was a real downer to come back to the local Top-40 station. Starting in January, I will have a few hours a week on our campus FM station. I plan to use the same kind of programming as KMPX, and your magazine as a guide to the latest happenings in rock music.

BOB GIBBS
 GRINNELL COLLEGE
 GRINNELL, IOWA

SIRS:

How about "road tests" on new amplifiers, guitars and other equipment? It's almost impossible to get any reliable information about some of this obscure stuff. You could either have somebody do a column regularly or rotate the column among name musicians. For some equipment (e.g. wah-wah pedals,) you might have a panel of musicians give their opinion.

JACK BENNETT
 CHICAGO, ILL.

SIRS:

You dirty, drug-dropping beatniks. I am enclosing the money for a six-month subscription. We all know you're pinkos using rock and roll as a front.

FRANK LEMONS
 EUGENE, OREGON

You're right.

**MAGICAL MYSTERY TOUR GROUP**

In case you were wondering who was who in the front page picture in the last issue, we're here to tell you. The photo was taken outside the Atlantic Hotel, Newquay, Cornwall, England, where the Beatles were staying while making the *Magical Mystery Tour* film.

Top Row—left to right: Jeni Crowley (London area fan club secretary) John Lennon, Spencer Davis, Jesse Robins, Paul McCartney, Maggie Right, Mel Evans, Alex Mardes, Bill Wall, Neil Aspinall, Shirley Evans, Ringo Starr.

Second Row—left to right: Sylvia Nightingale, (Sussex area fan club secretary) Pauline Davis and baby (Spencer's wife), Derek Royal, Mandy West, Linda Lawson, Amy Smedley, and elderly couple (names not known.)

Third Row—left to right: Freda Kelley, (Beatles fan club Secretary) Barbara Icig, Loz Harvey, George Claydon, Alf Mandos.

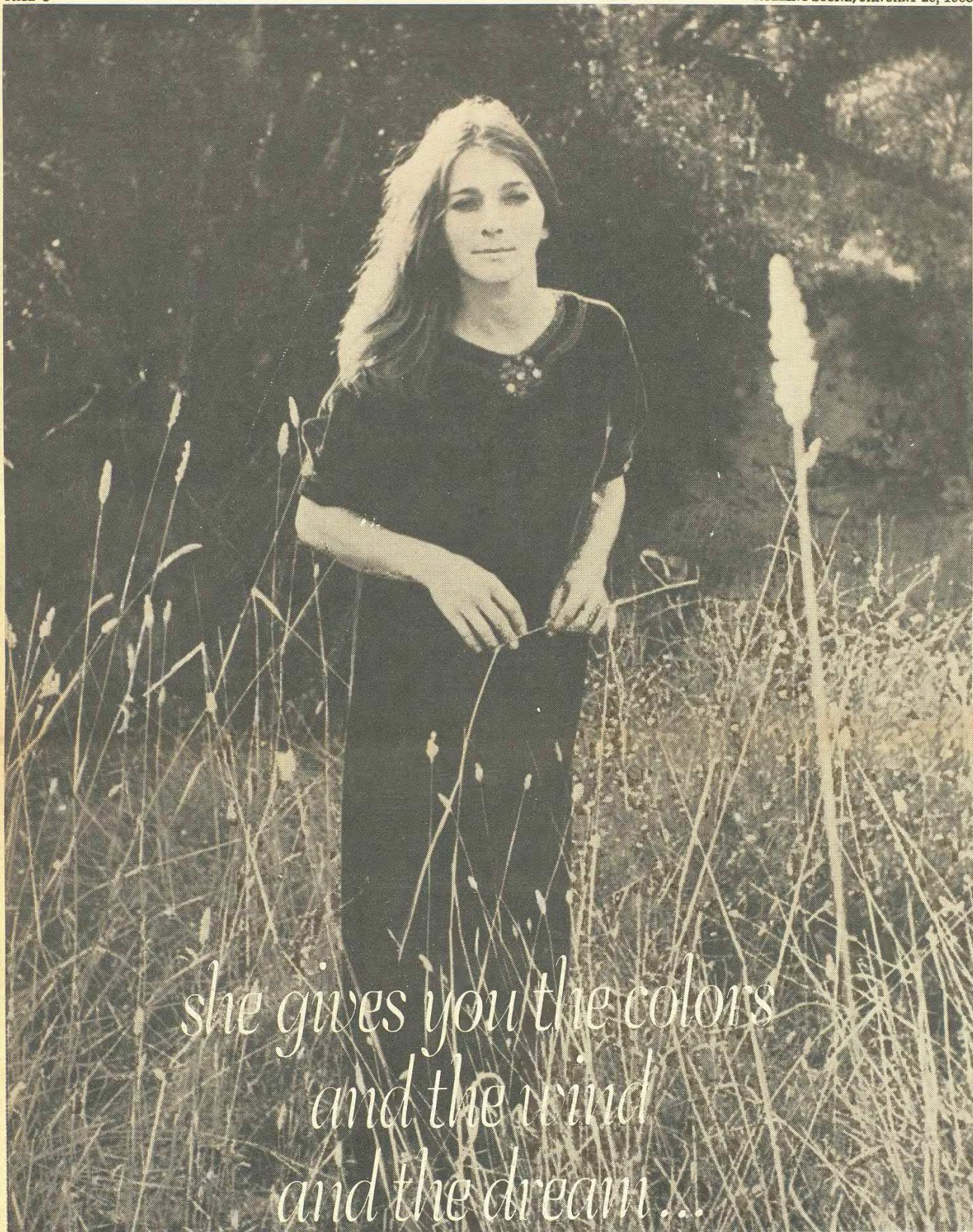
Front Row—left to right: Michael Gladden, George Harrison, Nat Jackly, Leslie Cavendish, Ivor Cutler.

PHR

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Elektra Records announces the release of the seventh album by

Judy Collins/wildflowers

(EKS-74012/EKL-4012)



FLASHES:

Door Slammed For Obscene Reasons

Jim Morrison, lead singer of the Doors, was busted for obscenity in New Haven, Connecticut, during a concert at the New Haven Arena on Saturday, December 9th. According to police reports, Morrison apparently became annoyed at the presence of numerous policemen at the concert and made "obscene objections" to them.

In the middle of a concert performance, several policemen hustled Morrison from the stage and "were forced," according to the police, to use a kind of tear-gas spray called "Mace," when he resisted being dragged off stage. Mace is the same anti-personnel spray used by Oakland police during the October anti-draft demonstrations.

Before the performance began, Morrison had complained to police about the very tight security arrangements. After he was arrested, about twenty five fans arrived at police headquarters to

protest his arrest and demand Morrison's release.

New Haven police released Morrison that night on a \$1500 bond, charging him with breach of the peace and resisting arrest. He is scheduled to appear in New Haven court on January 2.

Morrison's version of the arrest is that he was in a backstage dressing room, kissing a girl, when a policeman asked him to leave. Morrison asked the cop to do the same. A scuffle ensued, at which time the police threw the mace gas into the dressing room to get Morrison out.

Everything was settled quickly. The performance went on until Morrison, in the song "Back Door Man," changed the lyric to tell what had happened backstage. At that point police jumped on stage to take him away.

Reporters and photographers on assignment from Life Magazine were also arrested, but they have all the pictures of the incident which they say they intend to publish.

Ray Charles Sues For Six Millions

Ray Charles has filed a six million dollar libel lawsuit against the Johnson Publishing Companies for a May 18 article in Jet magazine accusing Charles of paying off police officers.

According to Charles, his final decision to sue was reached within the past three months. "My attorney warned me of the terrible price a person pays when he sues in a libel action. Nobody's life is perfect, and most of the imperfections get brought out in such a trial. On the other hand, when I feel that something is right, I am going to do it, whether it's painful or not.

"This article hurt me more than anything that has happened to me in a long time. When a man calls on his inner resources to overcome problems that Hell to lick, he likes to think that his accomplishment might be of

some help to people struggling with similar problems all over the world. That accomplishment is turned into nothing if the man who comes through it can be turned into nothing by articles such as this.

"I'm not a perfect man and I don't like to judge people, but I don't think it's right that big publications should be free to hurt people just to make money. I'm not just an entertainer. I am a husband and a father and I want my life to mean something to all the people who know me, but more particularly, to my family who stuck by me through all my troubles.

"I'll give any money I get to charity. I'm not suing anybody to get rich. I make enough money, but if it's lies about other people, then maybe money is the way to do it."

Kooper Knocks Them Out

"The jazz musicians are the hardest ones to please and we're knocking them out" says organizer Al Kooper, formerly of the Blues Project, of his new group Blood, Sweat and Tears.

"The group has just signed with Columbia and we go into the studio Monday (Dec. 11) to record. Our first single will probably be out in the second or third week of January and it's called 'House in the Country.' It's about the good things about getting away in some place like Mill Valley and how it's a good thing to do.

"The first LP will be the book we are playing now. We've worked at the Cafe Au Go Go and at The Scene, both in New York, but we haven't gone on the road yet. The problem is the size of the group and the economics of it.

"We've got eight pieces. Alto, two trumpets, bass, drums, guitar, trombone and organ. It's a

a bigger sound than I thought it would be but it sounds great.

Steve Katz (from the Blues Project) is with me and we have guys from the Maynard Ferguson band, the Les Elgart band and the Buddy Rich band and one cat who decided to go with us rather than join Count Basie! Wow!

"After we get through recording this month we hope to be able to make a West Coast trip late in January or early in February."

Blood, Sweat and Tears is being produced for Columbia by John Simon (who did, among other things, "Red Rubber Ball"). "He's fine for us," Kooper said. "He's not a committed producer. He can lay back and tell us what to leave in and what to take out. He doesn't dig everything."

Kooper is being managed by song-publisher Aaron Schroeder with whom he has been associated as a songwriter for several years. Schroeder formerly managed Gene Pitney.



CROWN PRINCE IS DEAD

—Continued from Page 1

In terms of conventional success, Otis never made it into the top twenty of the national pop charts; others had much greater success with his material. Aretha Franklin pulled off a million seller with one of Otis' favorite original compositions, "Respect." Arthur Conley also made number one, with "Sweet Soul Music," a song Otis wrote and produced.

In 1967 he replaced Elvis Presley as the world's top male vocalist in the Melody Maker poll, a position Presley had held for eight years.

In 1967 he proved himself to be a master of production (he had a studio at his 300-acre ranch outside of Macon) and a writer whose material was not only suited to himself but to the entire medium. His voice was rough, but it carried with it a style and a grace and an originality that was rare in the field of rhythm and blues, rock and

roll, rock and soul or whatever it's called. Otis was a man of music.

1967 was the year that the Stax-Volt operation at Memphis replaced the Motown group in Detroit as the major influence on contemporary blues. Stax-Volt is a tightly knit group of writers, performers and musicians. (Otis wrote "Mr. Pitiful" and "Fa-Fa-Fa-Fa" with Steve Cropper, who also collaborated on "Midnight Hour," and Cropper is the guitarist with Booker T. and the M.G.'s, the Stax-Volt house band, the band which backed Otis at the Monterey.)

The Memphis sound was going to take over soul in 1968. Everyone knew it, and Otis was the front man at Stax. In 1968, he was going to become "the King of them all, y'all."

Otis was the Crown Prince of Soul, and now the Crown Prince is dead.

A SHODDY HENDRIX RECORD?

—Continued from Page 1

Jones' London report) in January and to which Jimi is now contracted, is threatening court action to stop sales. The LP, company executives argues, will hurt the sales of their own record and Hendrix's growing reputation.

Capitol, however, says that Hendrix's contract with PPX is still good and that they are on solid legal ground. Neither are they moved by complaints that

the record is an unethical and shoddy commercial trick.

"We need not discuss our business with anyone," said one top Capitol executive.

"The record's selling well and nobody is bitching but a few San Francisco types," said Venet. "We're not saying it is all new material and I think it is valuable to have an artist's early work. If people don't like it, they won't buy it."

Pirate Caroline Still Afloat

Three and a half months after offshore pirate rock stations were banned in Britain, Radio Caroline, always one of the top pirates, is still operating full blast from two ships.

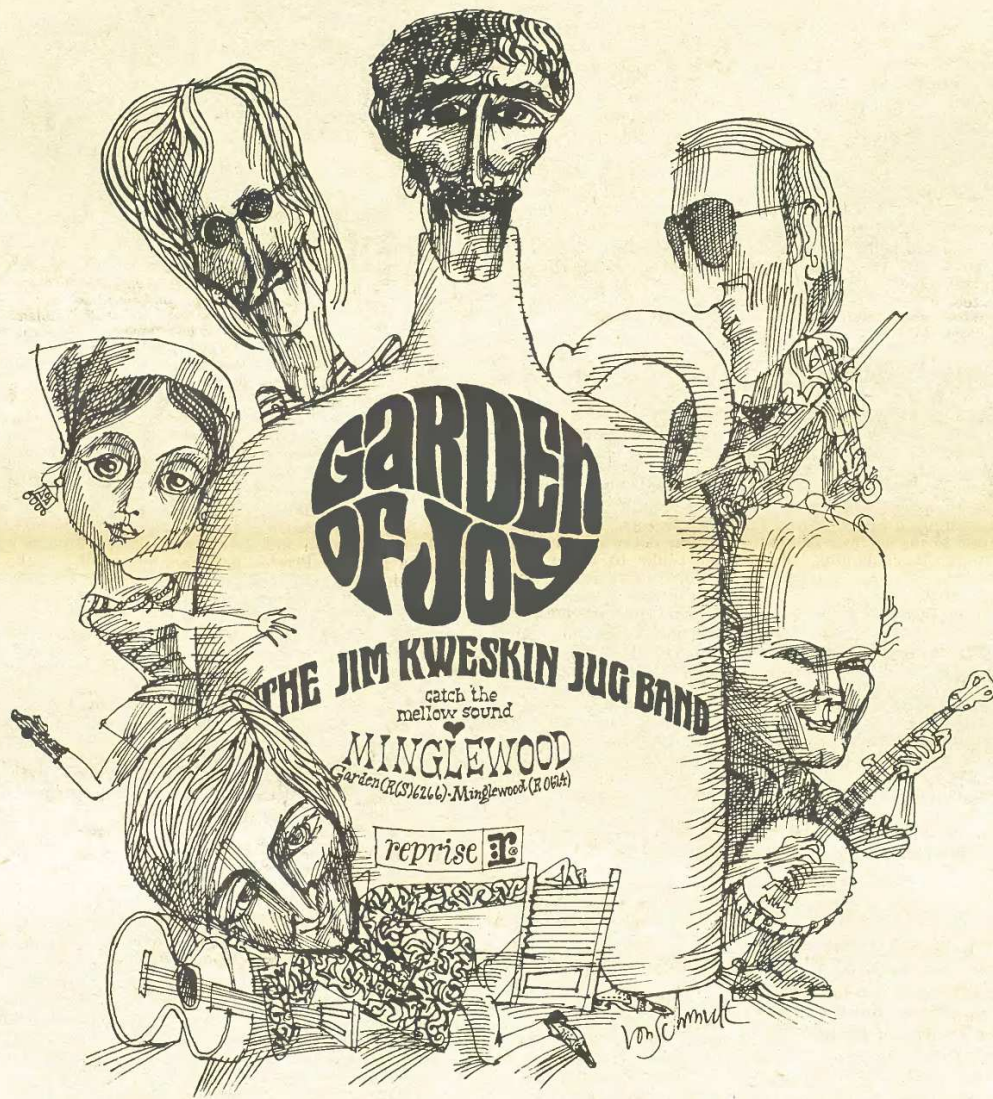
More mysteriously, it is turning a profit according to its management, even though it is now illegal for British companies to advertise on the station. Caroline runs ads for many English companies, all of whom deny that they either paid for or authorized the ads.

But the station keeps going. The disc jockeys take their shore leave in Holland, and Dutch boats carry the supplies and records to the broadcast ships.

Simultaneous with the banning, the BBC introduced Radio One, pop programming on a new wavelength. All the pirates but Caroline quickly withered away.

How long Caroline can keep going is moot. Station officials say they had to borrow money to cover losses immediately after the ban, but now they insist they are breaking even and even making a bit. Their existence is an embarrassment to the Labor Government which swore to sink the pirates, but a pleasure to the fans who find Radio One's programming depressingly unhip.

HUG



A JUG!

FLASHES:

Hollie Nash Knows Too Much

Graham Nash, leader of the popular English group, the Hollies, was quoted last week in a British trade paper as saying "Flower Power is dead in San Francisco." Nash, on a USA tour (see separate story on this page) spoke to the paper by telephone. "All the nice people have moved down to Mexico. All the real flower people have moved out of the Haight-Ashbury," Nash said.

The Hollies tour has taken them to many midwestern towns, the Eastern seaboard and other areas. Unfortunately, the closest he ever came to San Francisco—or Mexico, for that matter—has been Los Angeles. If it takes one to know one, Flower Person Graham Nash ought to make it to San Francisco or Mexico to see for himself. Or maybe he's just an L. A. Flower Person.

Bee Gees Making Big Plans

Bee Gees' plans for a tour of the United States in January have been changed. Instead of a three week tour, the Bee Gees will make only two major dates: Open the new 8,000 seat Anaheim Auditorium in Los Angeles on January 27, and headline a concert at Madison Square Garden in New York, also at the end of January. During their week here, they will also appear on the Smothers Brothers television show.

At the conclusion of their current business trip to Australia, the Bee Gees will begin work in London on an hour-long television show titled "Cucumber," and finish their new album, *Horizontal*, for February release. The Bee Gees have also made plans to open a British tour—their first in England—on March 27 at Royal Albert Hall in London, accompanied by a 60-piece orchestra.

Group Action in the British Blues Scene

The Spencer Davis Group has undergone another personnel change. Rhythm guitarist Phil Sawyer has departed by "mutual agreement." The previous change in the Spencer Davis Group took place when Stevie Winwood left to form his own group. Meanwhile Spencer is going ahead with plans for a small British tour in February, a college tour in the United States in March, and a new album, *The*

Spencer Davis Group With Their New Faces On, to be issued early in 1968.

Meanwhile Ginger Baker, drummer of the Cream, collapsed in London last week and is currently in the hospital with a suspected ulcer condition. Baker's hospitalization may possibly delay Cream's plans to return to the States in December for shows and recording.

Studio, Television and Movie for Stones

The Rolling Stones' own television and recording studio in London is nearly underway. Four sites in London are under consideration for the studio which will have the capacity to handle TV promotional film production. The venture will cost nearly two million dollars, all of it provided by American backers, although the Stones will own it. Once the studio project is actually underway, the Stones intend to proceed with plans to start their own record label. Reports are that, in addition to the Stones themselves and whatever acts they may sign, the new label

will also handle United Kingdom release of Cameo-Parkway product, a catalogue that is owned by their American business manager.

At this point there are no plans or arrangements for the Beatles to be involved in the studio or label. Mick has merely mentioned the idea to the Beatles, who have just "expressed interest."

On top of these projects, Mick Jagger has accepted a story line for a movie starring the Stones. Tentative plans call for on-location shooting abroad, and a French director.

Young Rascals at Work on LP

The Young Rascals, the New York-based semi-blues group, is hard at work in an attempt to finish their third album before they headline a Christmas rock and roll show at Madison Garden on December 23. The record has

already taken them three months. Scheduled for release early in 1968, the record reportedly makes heavy use of sitar, country and western influences and contains a "pretty Hawaiian song." All at once.

Joanie Plans To Talk It Up

Joan Baez is cutting her first "spoken word" album in New York for Vanguard Records. The release will feature approximately 40 poems written by Walt Whitman, e.e. cummings and many others. The musical back-

ground for the readings will be composed and conducted by Peter Shickle, who arranged and conducted her last record as well as the P.D.Q. Bach thing. Thirty of the poems will be recited; ten will be sung.



HOLLIES: 'TRUTH ISN'T FRANTIC'

BY JOHN CARPENTER

"We mean what we sing now. It's truth," says Graham Nash of the Hollies. "Truth isn't a frantic thing. It flows and has nothing to do with the tempo of the thing. It's in the lyric. The flow happens and the lyric has to come out. We spent four years not paying any attention to the lyric and we realized that some people were listening to us and we changed, not a sudden change, like we sort of matured as people. It just happened."

Nash, and the group of which he is the major writer and mainstay, The Hollies, are currently on a tour of the Midwest and the East Coast promoting their new album, *Butterfly*.

"*Butterfly* is a bit softer and a bit gentler," Nash continued. "We've orchestrated about eight of the tracks. It's far and away the best thing we've ever done. The album is where we were at three weeks ago, but an album like *The Hollies Greatest Hits* is where we were three years ago. The 'hit group' thing embarrasses us."

To reproduce the "new" Hollies sound the group will be traveling in England with twelve musicians. Nash is very excited about the prospect of this expansion and the expansion of the English Pop scene in general. The English Scene he finds to be more of a family than in America.

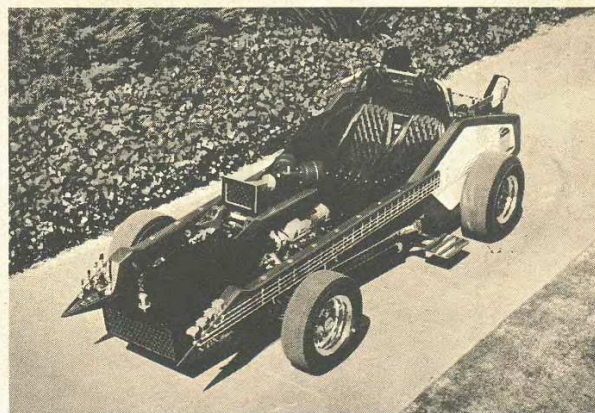
"I was talking to Cass Elliot

the other day. She says that they never attend the Airplane sessions or the Monkees'. In England the whole pop scene is doing the same thing and building for the future. Everyone from the Beatles on down who knows where it's at will bend over backwards to help you produce good pop."

"Paul McCartney, for example, will drop in on a session, do half the number, arrange it and walk out, taking none of the credit. Paul has a brother named Mike who fronts a satirical group called The Scaffold. Everybody that's in the English pop scene is on that record. Mike just came into the studio with a tune in his head and fifteen people showed up and gave and gave so he had to put on the back of that album 'these people definitely, but definitely, did not appear on this album.'"

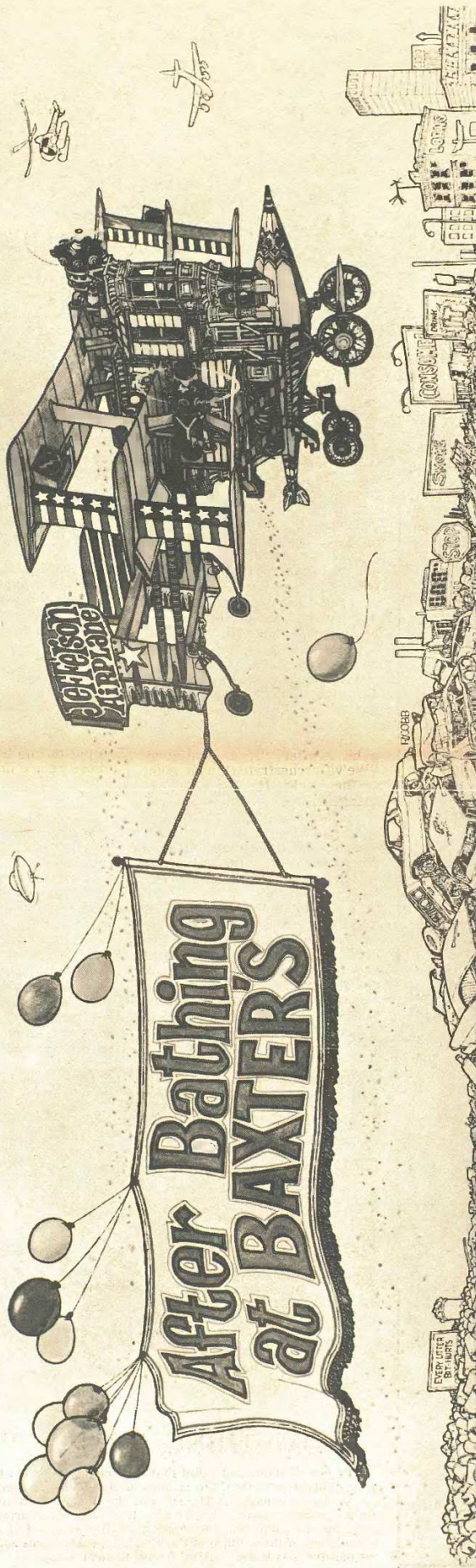
"It's a big family and it's getting bigger 'cause the kids are demanding sensitivity and are getting it."

"Don't underestimate the power that Pop has over kids. In the next fifteen years it will change humanity. All the people in power are fifty and sixty and dying and being replaced by people that know. The beautiful thing is that everything is going in such a positive direction. The kids are seeing truth in pop and very few other places."



SOMETHING REALLY WEIRD

It's just so funky and weird that we thought we should bring you the latest promotional device from the manufacturers of Vox equipment. They call it, of course, the "Voxmobile." The sides of the thing—which actually does drive—are huge bass guitars; the radiator looks like an abbreviated Super Beetle amp; for the jump seat they have a smaller amp and two guitars. The horn is made out of those Voice of the Theatre speaker horns and the seats are pure customizing, a la Roger Calkins' far-out Kustom Amps.



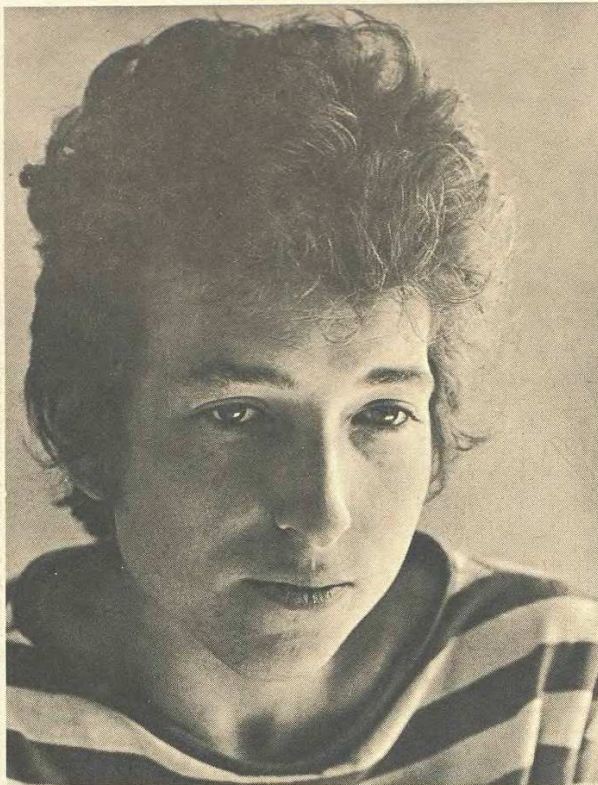
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THE ROLLING STONE INTERVIEW: BOB DYLAN

This is the second half of a press conference Bob Dylan gave when he was in San Francisco in the winter of 1965. It was one of his rare press conferences, one which was televised and is reprinted here in its entirety. The first part of the Bob Dylan conference can be gotten by sending 25c to "Dylan Interview, Rolling Stone, 746 Brannan Street, San Francisco, Calif. 94103."

Of all the people who record your compositions, who do you feel does the most justice to what you're trying to say?

I think Manfred Mann. They've done the songs — they've done about three or four. Each one of them has been right in context with what the song was all about.

What's your new album about?
Oh, it's about, uh—just about all kinds of different things—rats, balloons. They're about the only thing that come to my mind right now.

Mr. Dylan, how would you define folk music?

As a constitutional re-play of mass production.

Would you call your songs "folk songs?"

No.

Are protests songs "folk songs?"

I guess, if they're a constitutional re-play of mass production.

Do you prefer songs with a subtle or obvious message?

With a what???

A subtle or obvious message?

Uh—I don't really prefer those kinds of songs at all—"message"—you mean like—what songs with a message

Well, like "Eve of Destruction" and things like that.

Do I prefer that to what?

I don't know, but your songs are supposed to have a subtle message.

Subtle message???

Well, they're supposed to.

Where'd you hear that?

In a movie magazine?

Oh,—Oh God! Well, we won't—we don't discuss those things here.

Are your songs ever about real people?

Sure they are, they're all about real people.

Particular ones?

Particular people? Sure, I'm sure you've seen all the people in my songs—at one time or another.

Who is Mr. Jones?

Mr. Jones, I'm not going to tell you his first name. I'd get sued.

What does he do for a living?
He's a pinboy. He also wears suspenders.

How do you explain your attraction?

Attraction to what?

Your attraction—your popularity—your mass popularity.

No, no. I really have no idea. That's the truth, I always tell the truth. That is the truth.

What are your own personal hopes for the future and what do you hope to change in the world?

Oh, my hopes for the future: to be honest, you know, I don't have any hopes for the future and I just hope to have enough boots to be able to change them. That's all really, it doesn't boil down to anything more than that. If it did, I would certainly tell you.

What do you think of a question and answer session of this type (with you as the principal subject)?

Well, I think we all have different — uh — (I may have dropped an ash on myself somewhere — you'll see in a minute here) — I'm not going to say anything about it though—uh—What was the question?

What are you thinking about right now?

I'm thinking about this ash.

Right before that.

Uh—the ash is creeping up on me somewhere—I've lost—lost touch with myself so I can't tell where exactly it is.

Was that an inadvertent evading of the question?

No, no—

What do you feel about the meaning of this kind of question and answer session?

I just know in my own mind that we all have a different idea of all the words we're using—uh—y'know so I don't really have too much—I really can't take it too seriously because everything—like if I say the word "house"—like we're both going to see a different house. If I just say the word—right? So we're using all these other words like 'mass production' and 'movie magazine' and we all have a different idea of these words too, so I don't even know what we're saying.

Is it pointless?

No, it's not pointless. It's—it's—you know, if you want to do it, you're there — then that's not pointless. You know, it doesn't hurt me any.

Is there anything in addition to your songs that you want to say to people?

Good luck.

You don't say that in your songs.

Oh, yes I do, every song tails off with "Good Luck,—I hope you make it."

Why couldn't you—uh—

Who are you? [Laughter] Get the camera on this person here.

What do you bother to write the poetry for if we all get different images? If we don't know what you're talking about.

Because I got nothing else to do, man.

Do you have a rhyme for "orange?"

What, I didn't hear that.

A rhyme for "orange".

a-ha . . . just a rhyme for "orange".

Is it true you were censored for singing on the Ed Sullivan show, etc. etc.

I'll tell you the rhyme in a minute.

Did they censor you from singing what you wanted to on the Ed Sullivan show?

Yes. It was a long time ago.

What did you want to sing?

I don't know. It was some song which I wanted to sing and they said I could sing. There's more to it than just censorship there. They actually said I could sing the song, but when we went through the rehearsal of it, the guy came back afterwards and said that I'd have to change it and he said, "Can't you sing some folk song like the Clancy Brothers do?" And I didn't know any of their songs and so I couldn't get on the program. That's the way it came down.

Have you found that the text of the interviews with you are accurate to the original conversations?

No. That's another reason I don't really give press interviews or anything, because you know, I mean, even if you do something—there are a lot of people here, so they know what's going on—but like if you just do it with one guy or two guys, they just take it all out of context, you know, they just take it, split it up in the middle or just take what they want to use and they even ask you a question and you answer it and then it comes out in print that they just substitute another question for your an-

swer. It's not really truthful, you know, to do that kind of thing, so I just don't do it. That's just a press problem there.

Do you think the entire text of your news conference today should be printed in the newspaper?

Oh no, nothing like that, nothing like that. But this is just for the interview, you know, when they want to do interviews in places like Omaha, or in Cincinnati, man, you know. I don't do it and then they write bad things.

Well, isn't this partly because you are often inaudible? Like, for most of this dialogue you have been inaudible, and now when you are touched personally by the misquotation, your voice rises and we can hear you.

Yeah, well, I just realized that maybe the people in the back there can't hear me, that's all.

I was just going to ask you—in your songs you sing out—

Yes I do.

And whether . . .

You see the songs are what I do—write the songs and sing them and perform them. That's what I do. The performing part of it could end, but like I'm going to be writing these songs and singing them and recording them and I see no end, right now. That's what I do—uh—anything else interferes with it. I mean anything else trying to get on top of it making something out of it which it isn't, it just brings me down, and it's not, uh—it just makes it seem all very cheap.

Well, it made me feel like you were almost kind of doing a penance of silence here . . .

No, no.

The first half.

I'm not one of those kind of people at all.

You don't need silence?

No, no silence. It's always silent where I am.

Mr. Dylan, when you're on a concert tour how many people travel in your party?

We travel with about 12 people now.

Do the number of people seem to go with the amount of money you're making?

Oh, yes, of course.

Is that known as Dylan's Law?

We have the band, we have five in the group. And we need other things; we have to—it's a lot of electronic equipment now, a lot of different things which have to be taken care of so we need a lot of people. We have three Road Managers and things like that. We don't make any big public presentations though, like we never come into town in limousines or anything like that. We just — uh — go from place to place, you know, and do the shows. That's all.

You fly in your own plane?

Yes, yes.

Do you have to get in a certain type of mood to write your music?

Yeah, I guess so. A certain type of mood, if you want to call it that.

Do you find that you are more creative at a certain time of the day?

Yes, yes, I feel that way.

Like a night writer?

I would say night has nothing to do with it.

Have you ever sung with the Beatles?

No. Well, I think we have messed around in London, but, no I don't think anything serious.

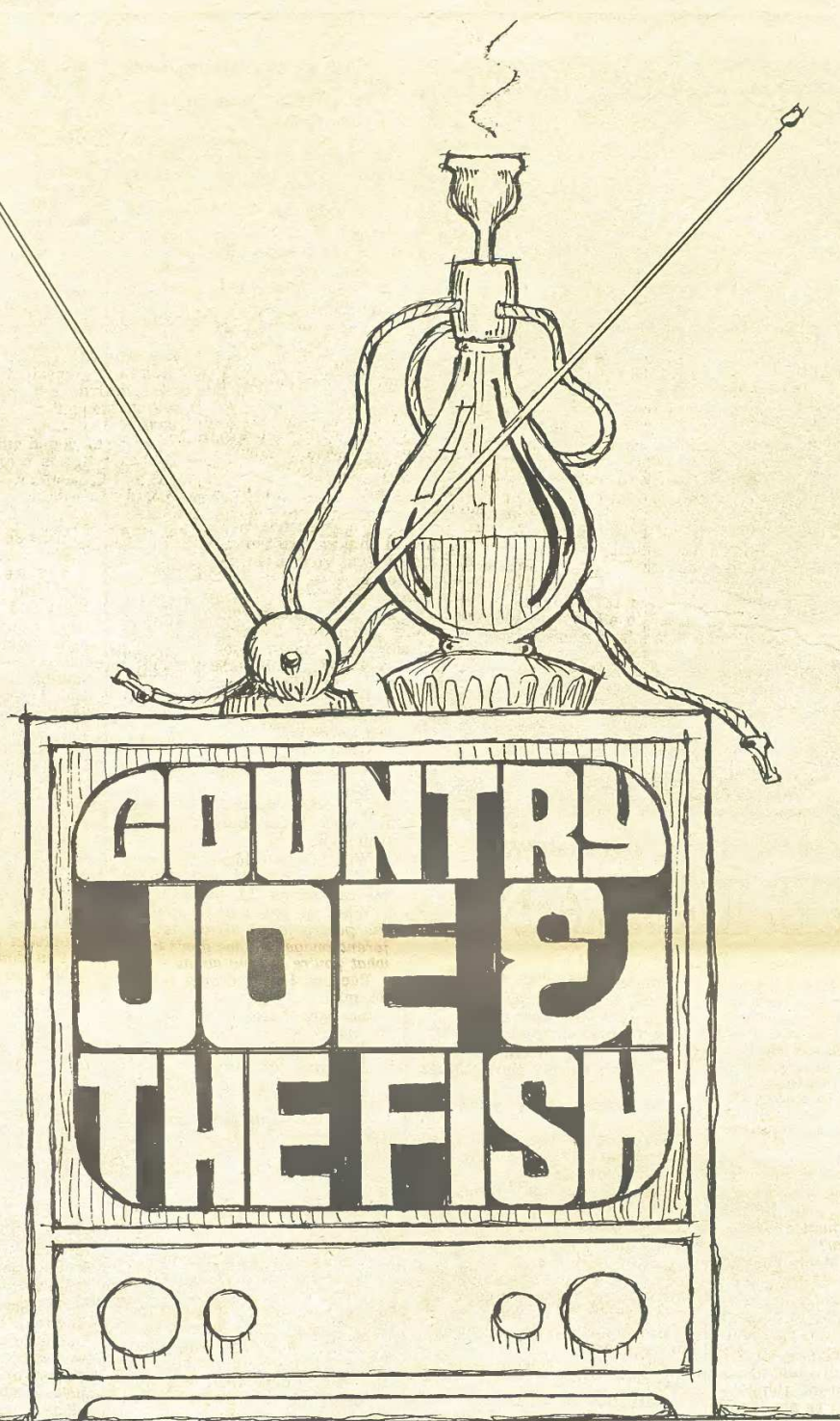
Have you ever played a dance?

No. It's not that kind of music.

It is.

Well, what can I say. You must know more about the music than

—Continued on Page 16



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PERSPECTIVES: THE BRITISH GROUP SYNDROME

BY RALPH J. GLEASON

Back in the infancy of rock 'n roll, a number of years B.T.B. (Before The Beatles), Fats Domino played a dance in San Jose, Calif., on a Friday night. A riot developed outside (mark that) the dance hall and the afternoon papers on Saturday headlined ROCK AND ROLL RIOT.

The Associated Press and the United Press picked up the story and it went all over the country. Dance halls, auditoriums and arenas that had been booked for appearances by Fats Domino panicked. Dates were cancelled. In Oakland a month later, the streets were patrolled by helmeted police outside Sweet's Ballroom where Fats was scheduled to appear and a force of almost a dozen plainclothesmen clustered at the door. Everybody looked real disappointed an hour after the dance started when there was still no trouble and a poor cat wandering down the street in a 1950 Kaiser made a left turn into a one way street the wrong way and got pounced on by more heat than a peace picket draws. They just HAD to do something.

It happened that I had the opportunity to check into this story (eventually, we broadcast it on KQED as part of a documentary on rock) and found that the riot story resulted, not from an eye witness report, but from a police blotter entry picked up by a wire service reporter phoning the desk clerk to see what was new.

The actual trouble had nothing at all to do with the band or the music (which we all knew, but the papers didn't) but with the promoter who sold booze outside and then wouldn't let the drunks into the hall.

It was as simple as that, but it created the Rock Riot syndrome for Fats Domino and it haunted him for years.

When the Beatles first toured the U.S.A., the advance barrage of publicity was so great that newspaper reporters met them at the airport, watched them be mobbed by fans and created a news monster called The British Group Syndrome. City editors who had never heard a Fender bass assigned reporters to go to the airport every time a rock band from England showed up. Billy J. Kramer, The Searchers and a couple of other schlock (not rock) groups from the Old Country flew to San Francisco for a date and the reporters (and their city editors) were astonished when it developed that The British Group Syndrome was not a true scientific law. It only worked sometimes. Some British groups were news. Some were not.

In a curious reverse of this tendency to deal with reality by stereotyped reflex, many British fans in the early years of rock were astonished to find out that The Ventures were a long way from Jerry Lee

Lewis and that every cowboy with a steel guitar wasn't a Hank Williams.

In this country we are now finding out the same thing. Because the Beatles and the Stones are exciting and interesting as persons and as groups on records, in concert and in person, all British groups are not.

On the West Coast we have recently seen the Cream, the Who, Procol Harum, Jimi Hendrix, and Pink Floyd. Three groups are winners. The other two just do not make it.

There is more to this than the Alternative British Group Syndrome, though. My intuition tells me that it is related to the Beach Boys problems. The Beach Boys, when they were a reflection of an actuality of American society (i.e. Southern California hot rod, surfing and beer-bust fraternity culture), made music that had validity and interest. When they went past that, they were forced inexorably to go into electronics and this excursion, for them, is of limited scope, good as the vibrations were.

The Beatles who brought to the forms of Negro and country & western music more fire and determination (as well as more plain talent) than the Beach Boys, moved, also inexorably, into electronics. But since they had much more with which to work, i.e. major talent four deep, they were successful.

Other British groups, as far removed as the Beatles from the well spring of American popular music (i.e. rhythm & blues and country & western) when they went into electronics tripped up, not out. The Beatles do not attempt to reproduce their electronic music in dance halls and on the concert stage. Procol Harum does and so does Pink Floyd. It will not work.

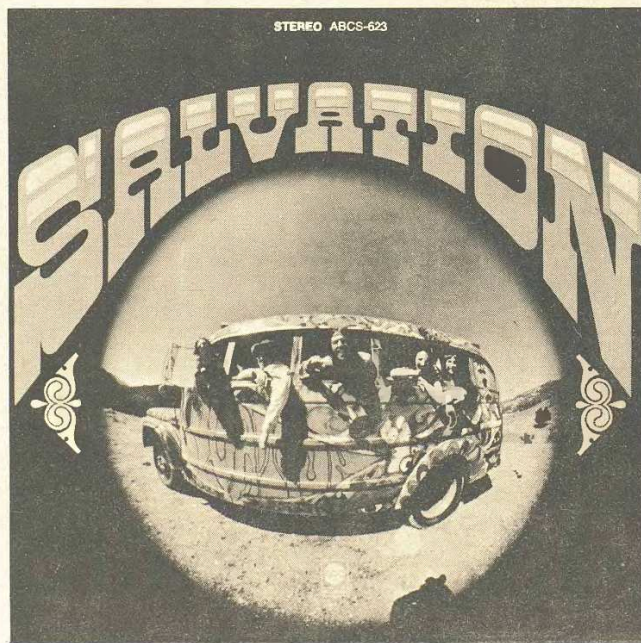
In person Pink Floyd, for all its electronic interest, is simply dull in a dance hall following Big Brother and Janice Joplin. Procol Harum is neither diversified enough nor able to make the sounds faithfully enough to retain the image.

The audience is past the teenie bopper stage. The mere sight of a British rock musician in made-to-order theatrical costumes is just not enough. The music has to make it.

The music of the Cream, of the Who, of Jim Hendrix is sufficient, theatrics included, to be worth the time and the money to see. American audiences, at least in the places where they have had a chance to learn to discriminate, are sophisticated and they are also choosy.

The British have learned that not all American pop groups are worth hearing. American audiences are learning the same thing about groups from England. It ought to make things better all the time.

That Great Day Is Here



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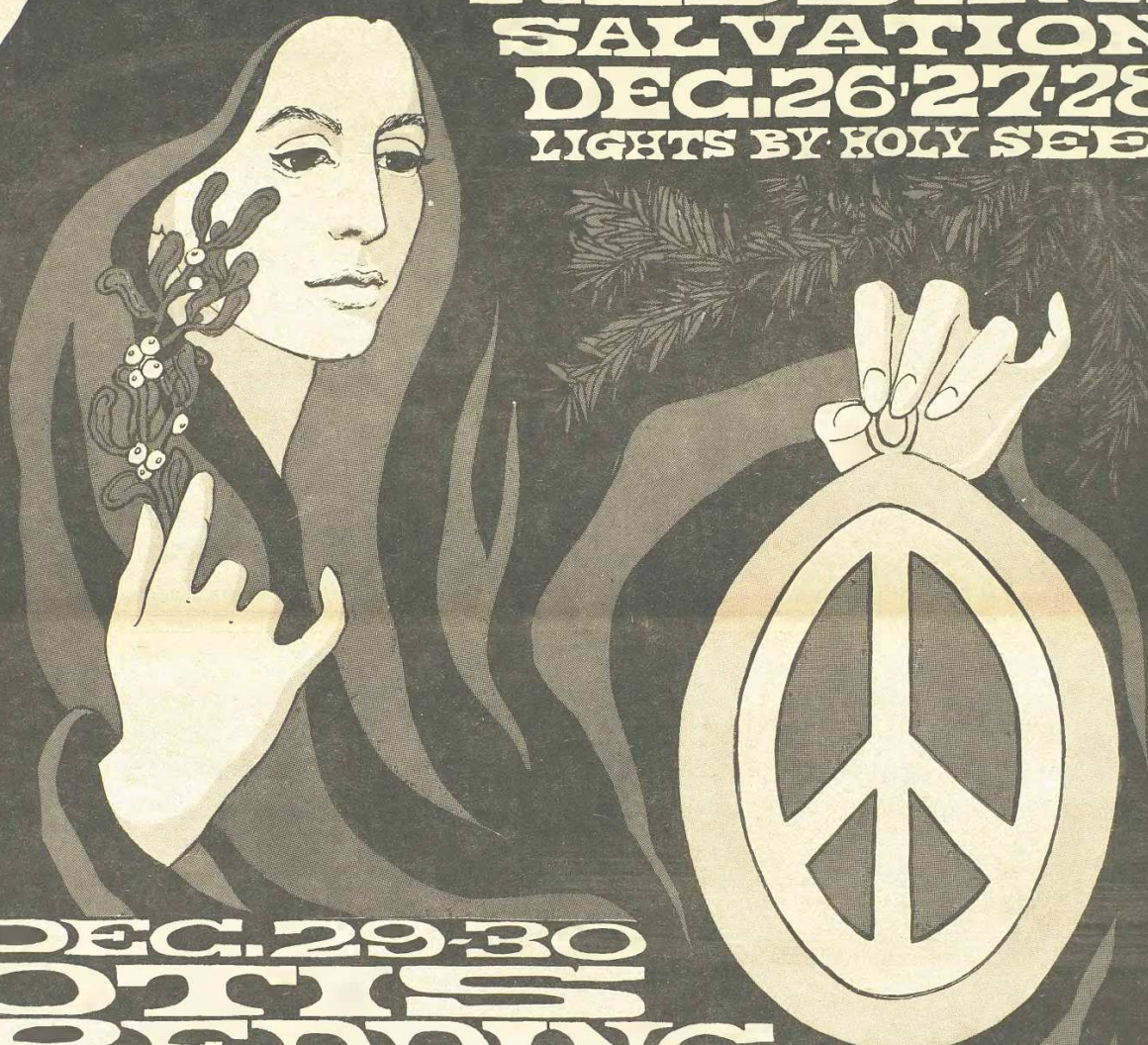
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With Respect For Otis Redding From Bill Graham's Fillmore

Chuck Berry will play in place of the late Otis Redding

"Whatever success I had was through the help of the good Lord"

Otis Redding gave this interview in the summer of 1967. He spoke to Jim Delehant, editor of *HIT Parade*, by whose kind permission this interview is reprinted here.

JD: What do you dislike most about England?

Otis: Nothing I loved England from head to toe. I love the weather, the people. I was there in the summer and it was nice. The people are so groovy. They treated me like I was somebody. They took me wherever I wanted to go. I loved Paris, too.

JD: Did you find any language problems with your audiences in Paris?

Otis: No. They sang along with almost all the songs. But England is beautiful country. If I were to leave the U.S., I'd live in England. But I'd never leave the U.S. I own a 400-acre farm in Macon, Georgia. I raise cattle and hogs. I own horses, too. I love horses as much as singing. I like to hunt on horseback.

JD: Tell us something about the album you recorded with Carla Thomas.

Otis: Carla and I worked on this album for three days. We do things like "It Takes Two," that Marvin Gaye and Kim Weston did. And we do "Tramp" by Lowell Fulson. I wrote an original called "Oo Wee, Baby." We do "Tell It Like It Is." There's a lot of great stuff on it.

JD: Your voices are so different. Did you have any problems working together?

Otis: My voice right now is hoarse from working on that album. We didn't have any problems at all. I went in first and sang my part, and then she came in and overdubbed her part. We used Booker T. & The MG's, too. Booker played both piano and organ. We cut eleven songs in three days.

JD: How did you write "Respect"?

Otis: That's one of my favorite songs because it has a better groove than any of my records. It says something, too: "what you want, baby, you got it, what you need, baby, you got it, all I'm asking for is a little respect when I come home." The song lines are great. The band track is beautiful. It took me a whole day to

write it and about twenty minutes to arrange it. We cut it once and that was it. Everybody wants respect, you know.

JD: Why did you choose to do "Satisfaction"?

Otis: That came from Steve Cropper and Booker. We were all in the studio one day to record an album and they suggested I do "Satisfaction." They asked me if I had heard the new Rolling Stones' song but I hadn't heard it. They played the record for me and everybody liked it except me. If you notice, I use a lot of words different from the Stones' version—that's because I made it up.

JD: Were you in the music business before you joined Stax?

Otis: No. I used to be a well driller. I made a \$125 an hour, drilling wells in Macon, Georgia. One day I drove a friend of mine, Johnny Jenkins, up to do a recording session. They had thirty minutes left in the studio and I asked if I could do a song, "These Arms Of Mine." They did it and it sold about 800,000 copies. I've been going ever since. I wrote that song in 1960 when I wasn't even thinking of the music business. I recorded it in November, 1962. I tried the song out with a small recording company but it didn't do anything. I knew it was saying something, though. I dig the words.

JD: What was the first music you heard that impressed you deeply?

Otis: My mother and father and I used to go to parties when I was a kid. We used to go out to a place called Sawyer's Lake in Macon. There was a calypso song out then, called "Run, Joe." My mother and daddy used to play that for me all the time. I just dug the groove. Ever since then I've been playing music. As I was growing up, I did a lot of talent shows. I won fifteen Sunday nights straight in a series of talent shows in Macon. I showed up the sixteenth night and they wouldn't let me go on any more. Whatever success I had was through the help of the good Lord.

JD: What do you think of people like Muddy Waters and Jimmie Lee?

Otis: I dig them because they

give me a lot of ideas. I listen to them a lot.

JD: Do you like harmonica?

Otis: Yes. I love harmonica. I haven't done one on record yet, but I might try. I play it a little. It's easy. I play piano, too—the chords. I write songs with my guitar.

JD: How many pieces do you have in your band?

Otis: I used to have ten but now I have eight. I cut it down because it was getting away from my sound. I have two trumpets, two tenors, guitar, bass, drums and organ.

JD: What do you think of Sam & Dave and The Righteous Brothers?

Otis: I'll tell you. When I first heard the Righteous Brothers, I thought they were colored. I think they sing better than Sam & Dave. But Sam & Dave are much better showmen. Sam & Dave have been together for ten or twelve years. I think Sam & Dave are my favorites.

JD: Why do you think white blues performers are so much more successful than the originals?

Otis: Because the white population is much larger than the colored. I like what these rock and roll kids are doing. Sometimes they take things from us, but I take things from them, too. The things that are beautiful, and they do a lot of beautiful things.

JD: What do you think of Eric Burdon?

Otis: Now, Eric is one of the best friends I have. He's a great guy. I like the way he works. I like the way he sings, too. He's a good blues performer. I've seen him work in a club in England. This boy came on stage with a blues song and he tore the house up. They called me up on stage after he finished and I wouldn't go up. I knew I couldn't do anything to top it. Eric can really sing blues.

JD: Any blues by the Stones that you like?

Otis: No. I like their uptempo songs. They really groove on "Satisfaction." It's too much. I like their original things better. They can't do anybody else's songs.

JD: You're a producer and manager now, aren't you?

Otis: Yes. I have an artist that just came out on Atlantic. He's named Arthur Conley. He does one of my songs, "Sweet Soul Music." It's uptempo and he does it beautifully. I manage him and record him. My band is on the record, too.

JD: What's the difference between rock and roll and rhythm and blues?

Otis: Everybody thinks that all songs by colored people are rhythm and blues but that's not true. Johnny Taylor, Muddy Waters, and B. B. King are blues singers. James Brown is not a blues singer. He has a rock and roll beat and he can sing slow pop songs. My own songs, "Respect" and "Mr. Pitiful," aren't blues songs. I'm speaking in terms of the beat and structure of the music. A blues is a song that goes twelve bars all the way through. Most of my songs are soul songs. When I go in to record a song, I only have a title and maybe a first verse. The rest I make up as we're recording. We'll cut it three or four times and I'll sing it different every time. You know once I cut a song, I can't pantomime it on a TV show. I've goofed TV shows every time. I missed the lyrics. I'd be going my own way but then I'd catch up.

JD: What's the difference between the Stax sound and the Motown sound?

Otis: Motown does a lot of overdubbing. It's mechanically done. At Stax the rule is whatever you feel, play it. We cut everything together—horn, rhythm, and vocal. We'll do it three or four times, go back and listen to the results and pick the best one. If somebody doesn't like a line in the song, we'll go back and cut the whole song over. Until last year, we didn't even have a four-track tape recorder. You can't overdub on a one-track machine. Like yesterday, we cut six songs in five hours for my album with Carla. They were perfect songs, and they'll all be in the album.

JD: Do you think R&B has changed a great deal?

Otis: Yes. I'd like to say something to the R&B singers who were around ten years ago. They've got to get out of the old bag. Listen to the best of today

and use it on records. Don't say we're gonna go back ten years and use this old swing shuffle. That's not it. I know what the kids want today and I aim all my stuff at them. I'd like to see all those singers make it again. I'd like to take Fats Domino, Little Richard, Big Joe Turner, Clyde McPhatter and bring them into the bag of today. They'd have hits all over again. The blues changes from day to day. It all depends on what the kids will be dancing to, what they're moving to. I watch people when I sing. If they're stompin' their foot or snappin' their fingers, then I know I got something. But if they don't move, then you don't have anything. Five years from now, I know the kids are going to be tired of my singing. If I can keep a good mind with the help of the good Lord, I'm gonna keep producing records. You can't have anything else on your mind but the music business. When I go into the studio, I'm strictly for business. I can go in there any time of the day and cut six songs if I want to. I don't like any fooling around in the studio.

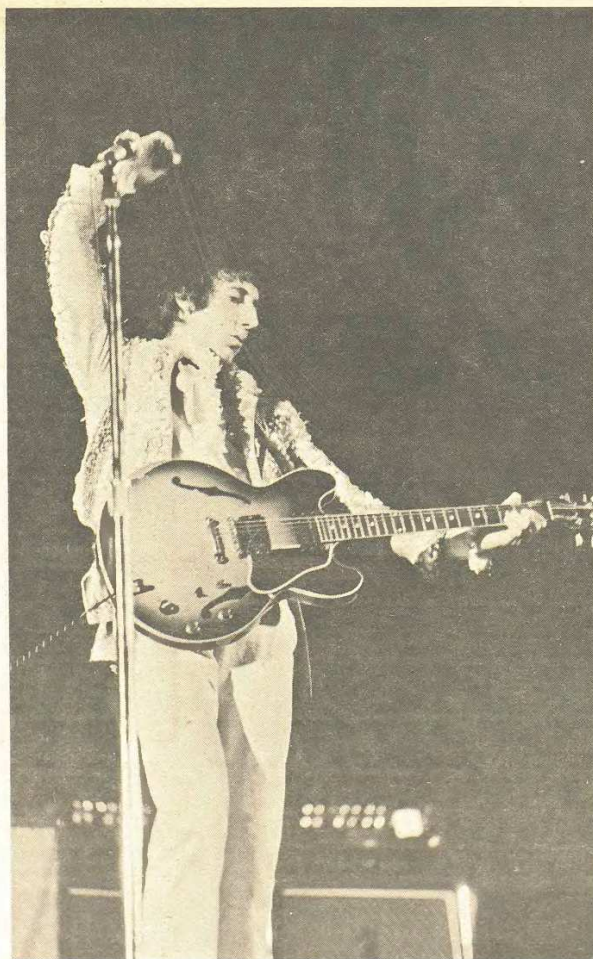
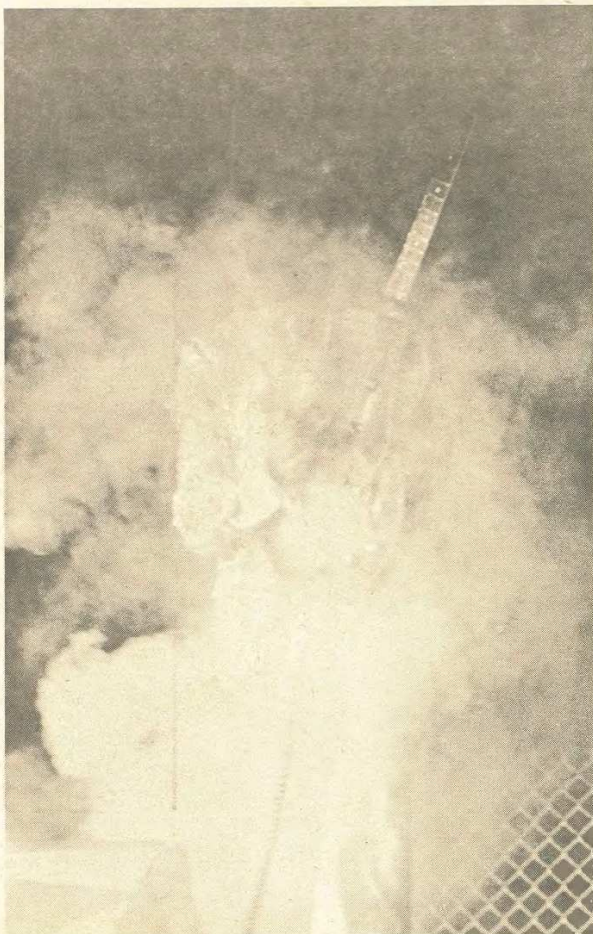
JD: Do you like country and western music?

Otis: Oh, yeah. Before I started singing, maybe ten years ago, I loved anything that Hank Williams sang. Eddy Arnold does some groovy things, too. Everybody's got their own bag and if they're doing something good, I can hear it.

JD: From your experience, what's the best advice you could give to someone who wants to get into the business?

Otis: If you want to be a singer, you've got to concentrate on it twenty-four hours a day. You can't be a well driller, too. You've got to concentrate on the business of entertaining and writing songs. Always think different from the next person. Don't ever do a song as you heard somebody else do it. Concentrate and practice every single day. It took me four years to get into show business in a big way. Also, I think it's very important to write your own songs.





ROCK AND ROLL MUSIC

BY JANN WENNER



Peter Townshend — who smashes his guitar — is regarded among the cognoscenti as one of the best rock and roll guitarists in the world. Yet the Who, of which he is the lead guitarist, composer and leading light, passed virtually unnoticed through San Francisco in November, squashed in the middle of a rather dumpy concert at the Cow Palace.

Generally acknowledged in England to be one of the best of the British groups, the Who are comparatively little known in this country. They have had two single hits—"Happy Jack" and, just recently, "I Can See For Miles"—yet neither of their albums is listed on the chart of 200 best-selling LP's. Like dedicated and hard-working musicians, they have slogged their way through two long American tours—the current one, a rugged series of widely-spread one-nighters, and a two-month series this past summer which took them just about everywhere there is in America—and are planning a springtime tour of the college circuit.

"Nowhere in the world compares with San Francisco in what's in the air," Peter Townshend said during his few free hours between the group's afternoon and evening spots at the Cow Palace. "The vibes that this place gives off are fantastic.

"Usually we just sort of show up, do the gig and split," said Pete. "but the most fantastic thing happened in Kansas City. There were 500 kids at the airport. They all had our records and were making the point of 'We remember you when.' But at the concert that night they were stone cold."

Townshend, who has a reputation of being difficult to talk to, is actually very polite and self-assured. He doesn't seem to care if the girls hang around his motel room, and, unlike, say, the Association, which topped the Cow Palace bill, is not the type to hang around waiting to be asked for an autograph.

Townshend's interest in music began eight years ago when he learned to play a banjo in the "trad jazz" style then popular in Britain. He soon picked up the guitar, mainly playing Cliff Richards and the Shadows material. "Then I heard rhythm and blues and it was all over. The first record I remember was 'Green Onions' by Booker T. I never listened that much to Muddy Waters and people like that. It was Steve Cropper who really turned me on to aggressive guitar playing."

The Who formed in 1963 and 1964: Roger Daltrey, lead singer, who swings around his microphone with ease and hits it against the bass drums; Keith Moon, the insane young man who was one of the first rock and roll drummers to utilize two bass drums; John Entwistle, the comparatively staid bass player; and Townshend.

(The Who should also be remembered for several other things. Townshend was a student at art school before he got together with Daltrey and Entwistle and two months later, Moon. He began using the Union Jack design on his amplifiers and as clothing for the group, a sort of mini-shot that was heard briefly around the world.)

Their music is very much rock and roll. Townshend's guitar playing is characterized by rhythm building solos utilizing chords rather



than extended single note solos. One of the best numbers in their current repertoire is Eddie Cochran's "Summertime Blues" ("I'm a-gonna raise a fuss, I'm a-gonna raise a holler; been workn' all day just a tryin' to make a dollar...")

The music of the Who can only be called rock and roll; it is neither derivative of folk music nor the blues; the primary influence is rock and roll itself. They work with a simple guitar-bass-drum complement, and use occasional and simple overdubbing in the studios for the vocal tracks rather than for additional instruments.

The guitar-smashing, drum-kit bashing and smokebomb finale is usually the most remembered part of the Who's performance. The group has just about abandoned that part of the act in England, but it has been influential on a number of other English performers, including Jimi Hendrix, was undoubtedly the inspiration for the rock and roll scene in Antonioni's *Blow Up*; and has caused a lot of comment, much of it negative from many otherwise hip people who feel that it hasn't anything to do with the music and that consequently, the group cannot possibly be musicians.

"It has a traumatic effect. The weight of the finale is in the violence," Pete explained. "In 1964 we were in a crescendo bag, like the Yardbirds, using loud, free-form music with a lot of feedback. I used to move the guitar around a lot to control the feedback and it used to bang on things. The banging also gave some unusual sounds.

"One night I banged the guitar on the ceiling. It was fantastic visually, with my legs spread and everything. In the second set I banged it on the ceiling again and it broke. There were a few laughs, mainly negative reaction. So I carried on and smashed it to bits. It gave me a fantastic buzz. The audience really liked it and I started to do it as part of the act.

"Now it has become a rather artificial finish. We decided to stop smashing the equipment until the theatre owners said that we had to. We want to get out of car accidents and into music.

"My Generation' [the number which closes a smashing set] moves itself as a natural finale without smashing the guitars. If we don't do any smashing the audience remembers the rest of the show. If we do it with smashing, they remember only the anger and heat of breaking the equipment.

"Of course, when you're done, some people don't believe you've actually done it.

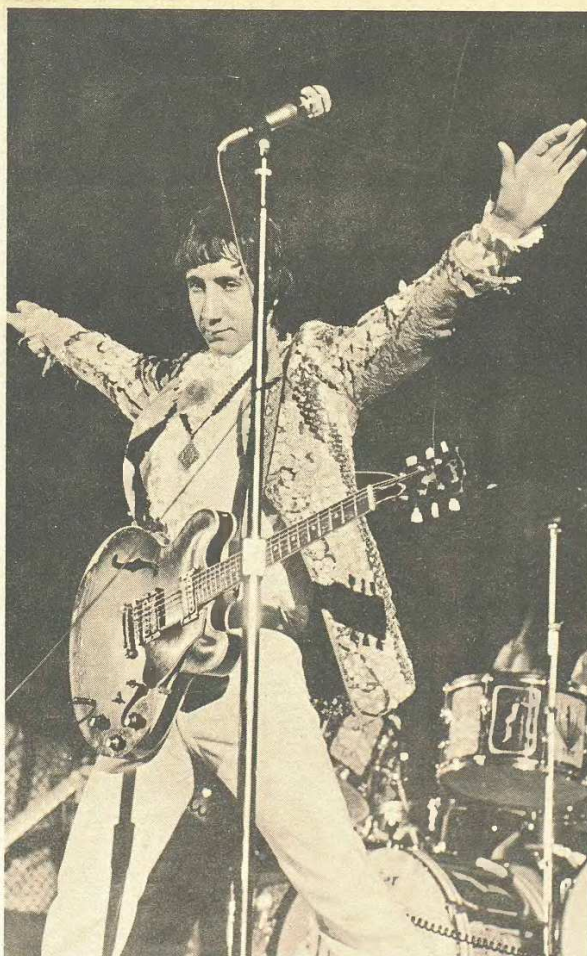
"Keith is an obviously aggressive drummer and aggressive personality. Throwing his drums around was the logical thing for him to do. He is an aggressive guy playing aggressive music. In England the audience wanted aggressive music, like the Stones. But the people aren't angry anymore. They're not bored; the music has changed. Smashing the guitars used to be proper anger; it isn't anymore. It's theatrical melodrama.

"The music has auto-destructive implications. Smashing the guitars is almost inevitable. That's why the audiences dug it. It makes it nice, 'cause people know it's going to happen and they pack the show waiting for it. When we found out what it was, we used it for attention.

"We always perform to the peak of our ability, but we started letting the music decline. We began using the smash as a lever to get them to come and then hope that they would dig the rest of the music.

"I've broken twelve guitars that I really loved and I put them all back together if they could be. One I put back together six times. Through a performance you learn to love a particular guitar. Breaking it is a whole thing. When you break it, you break down your own dependence on love of material things.

"Often I actually don't smash my guitar. I only do it when there is a real physical need for it. You can see it to get a particular sound out of it. You can show people the grain of the wood. When I smash it, I'm playing the guitar to its utmost, playing it completely for the first time. There's nothing in the way between me and the guitar."



PHOTOGRAPHY BY BARON WOLMAN

BOB DYLAN

Continued from Page 9—

I do. How long have you been playing it?

Do you find that when you're writing you free-associate often?

No, it's all very clear and simple to me. These songs aren't complicated to me at all. I know what they all are all about! There's nothing hard to figure out for me. I wouldn't write anything I can't really see.

I don't mean it that way. I meant when you're creating a song are you doing it on a subliminal level?

No. That's the difference in the songs I write now. In the past year or so—in the last year and a half, maybe two, I don't know—the songs before, up till one of these records, I wrote the fourth record in Greece—there was a change there—but the records before that, I used to know what I wanted to say, before I used to write the song. All the stuff which I had written before which wasn't song, was just on a piece of toilet paper. When it comes out like that it's the kind of stuff I never would sing because people would just not be ready for it. But I just went through that other thing of writing songs and I couldn't write like it anymore. It was just too easy and it wasn't really "right." I would start out, I would know what I wanted to say before I wrote the song and I would say it, you know, and it would never come out exactly the way I thought it would, but it came out, you know, it touched it, but now, I just write a song, like I know that it's just going to be all right and I don't really know exactly what it's all about, but I do know the minutes and the layers of what it's all about.

What did you think about your song "It's Alright Ma, I'm Only Bleeding"? It happens to be my favorite one.

God bless you, son. I haven't heard it for a long time. I couldn't even sing it for you probably.

How long does it take you to write a...

Usually not too long a time, really. I might write all night and get one song out of a lot of different things I write.

How many have you written?

Uh—I guess, well, there's one publisher that's got about a hundred. I've written about fifty others I guess. I got about 150 songs I've written.

Have they all been published?

No, some of the scraps haven't been published. But I find I can't really sing that anyway, because I forget it, so the songs I don't publish, I usually do forget.

Have you ever taken these scraps and made them into a song?

No, I've forgotten the scraps. I have to start over all the time. I can't really keep notes or anything like that.

You can't go back to one of your earlier things and use them in your...

No, no. That wouldn't be right either.

On your songs do you get any help from the rest of your entourage?

Robbie [Robertson], the lead guitar player, sometimes we play the guitars together—something might come up—but I know it's going to be right. I'll be just sitting around playing so I can write up some words. I don't get any ideas though of what I want to or what's really going to happen here.

Why do you think you're so popular?

I don't know. I'm not a reporter, I'm not a newsman or anything. I'm not even a philosopher, so I have no idea I would think other people would know, but I don't think I know. You know, when you get too many people talking about the same thing it tends to clutter up things. Everybody asks me that so I realize they must be talking about it, so I'd rather stay out of it and make it easier for them. Then, when they get the answer, I hope they tell me.

Has there been any more booing?

Oh, there's booing—you can't tell where the booing's going to come up. Can't tell at all. It comes up in the weirdest, strangest places and when it comes it's quite a thing in itself. I figure there's a little "boo" in all of us.

Bob, where is Desolation Row?

Where? Oh, that's someplace in Mexico. It's across the border. It's noted for its Coke factory. Coca Cola machines are—sells—sell a lotta Coca Cola down there.

Where is Highway 61?
Highway 61 exists—that's out in the middle of the country. It runs down to the south, goes up north.

Mr. Dylan, you seem very reluctant to talk about the fact that you're a popular entertainer—a most popular entertainer.

Well, what do you want me to say?

Well, I don't understand why you...

Well, what do you want me to say? What do you want me to

say, d'you want me to say—who—what do you want me to say about it?

You seem almost embarrassed to admit that you're popular.

Well, I'm not embarrassed, I mean, you know—Well, what do you want, exactly—for me to say. You want me to jump up and say "Hallelujah!"—and crash the cameras or do something weird? Tell me, tell me. I'll go along with you, if I can't go along with you, I'll find somebody to go along with you.

I find that you really have no idea as to why you are popular, no thoughts on why you are popular.

I just haven't really struggled for that. It happened, you know? It happened like anything else happens. Just a happening. You don't try to figure out happenings. You dig happenings. So I'm not going to even talk about it.

Do you feel that part of the popularity is because of a kind of identification?

I have no idea. I don't really come too much in contact.

Does it make life more difficult?

No, it certainly doesn't. *Were you surprised the first time the boo's came?*

Yeah, that was at Newport. Well, I did this very crazy thing. I didn't know what was going to happen, but they certainly booed, I'll tell you that. You could hear it all over the place. I don't know who they were though, and I'm certain whoever it was did it twice as loud as they normally would. They kind of quieted down some at Forest Hills al-

though they did it there, too. They've done it just about all over except in Texas—they didn't boo us in Texas or in Atlanta, or in Boston, or in Ohio. They've done it in just about—or in Minneapolis, they didn't do it there. They've done it a lot of other places. I mean, they must be pretty rich, to be able to go someplace and boo. I couldn't afford it if I was in their shoes.

Other than booing, have the audiences changed much. Do they scream and get hysterical and rush on stage?

Oh, sometimes you get people rushing the stage, but you just, y'know—turn 'em off very fast. Kick 'em in the head or something like that. They get the picture.

You said that you don't know why you are so popular. That is in direct opposition to what most people who reach this level of popularity say.

Well, you see, a lot of people start out and they plan to try to be stars, I would imagine, like, however, they have to be stars. I mean I know a lot of those people, you know? And they start out and they go into show business for many, many reasons, to be seen, you know. I started out, you know, like this had nothing to do with it when I started. I started from New York City, you know, and there just wasn't any of that around. It just happened.

Don't misunderstand me, I agree with your right not to have to care, my point is that it would be somewhat disappointing for the people who think that you feel towards them, the way that they feel towards you.

Oh—well, I don't want to disappoint anybody. I mean, tell me what I should say—you know, I'll certainly go along with anything, but I really don't have much of an idea.

You have a poster there.

Yeah, it's a poster somebody gave me. It looks pretty good. The Jefferson Airplane, John Handy, and Sam Thomas and the Mystery Trend and the Great Society and all playing at the Fillmore Auditorium this Friday, December 10th, and I would like to go if I could, but unfortunately, I won't be here, I don't think, but if I was here, I certainly would be there.

What's more important to you: The way that your music and words sound, or the content, the message?

The whole thing while it's happening. The whole total sound of the words, what's really going down is—it either happens or it doesn't happen, you know. That's what I feel is—just the thing, which is happening there at that time. That's what we do, you know? That is the most important thing, there really isn't anything else. I don't know if I answered your question.

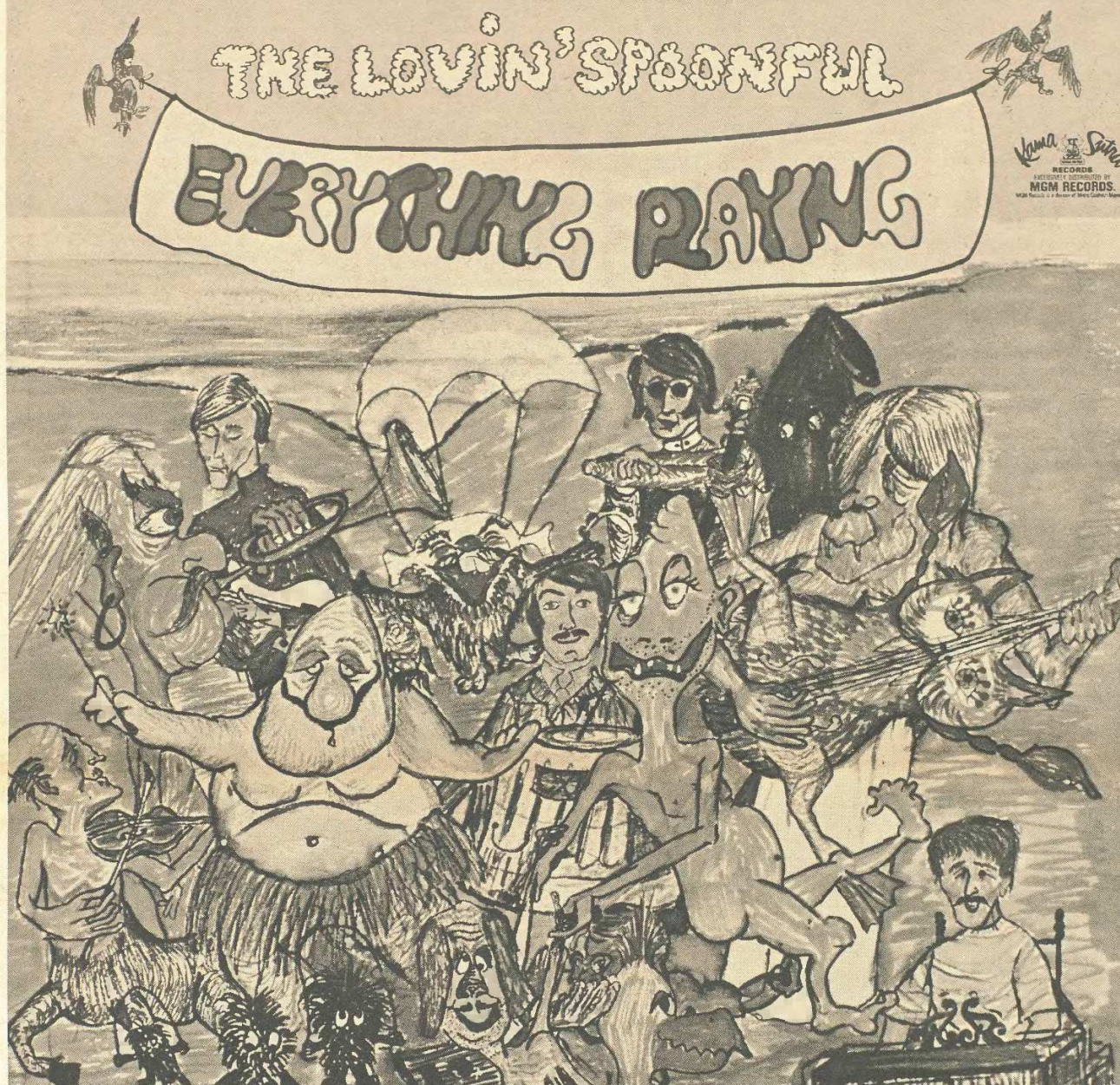
You mean it might happen one time, and it might not happen the next?

We've had some bad nights, but we always take good cuts for the records. The records are always made out of good cuts and in person most of the time it does come across. Most of the time we do feel like playing. That's important, to me; the aftermath, and whatever happens before, is not really important to me; just the time on the stage and the time that we're singing the songs and performing them. Or not really performing them even, just letting them be there.



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BY JON LANDAU

There are in effect two different types of soul artists: country and urban. The same distinction exists among the older blues artists, and between folk songs of rural and urban origin. In soul, James Brown and Wilson Pickett, regardless of what part of the country they may have originally come from, represent the urban style, while Otis Redding, Carla Thomas, and Sam and Dave represent the more rural style.

The basic characteristics of the urban sound are its professionalism and its polish. A Wilson Pickett record utilizes modern recording techniques, including a lot of overdubbing when necessary plus things like female trios backing up the lead vocal. The rural type of soul artist goes in for a more low-down, less slick, more spontaneous sound. Otis Redding usually records his whole tracks at once, no dubs, and seldom goes through more than a few takes. Sometimes he even finishes the writing of a tune while he is recording it.

This type of soul artist has a rougher and more gravelly type of voice (compare Otis to Wilson) and his arrangements are apt to be extremely straight forward (as on Otis' "Haw For You," *Dictionary of Soul*, Volt 415). Basically, it is a difference in feel and the more you listen to soul in general, the more obvious these basic distinctions become.

The only reason why I go through the trouble of making these distinctions is to point out that the emergence of Sam and Dave at the top of the pop charts with their new single of "Soul Man" is of particular importance. It is one thing for the urban stars like Brown and Pickett to make it with the general pop audience. Their music, due to its polish and professionalism, is something that young record buyers should have no trouble relating to.

When "Soul Man" becomes a national number one record, it indicates that a much more earthy, low-down kind of soul is beginning to get to white America.

The music of Sam and Dave is, after all, a very simple, though not simplistic, type of music. It is spontaneous and primitive and is much less removed from country blues and folk styles than the music of a Wilson Pickett whose new single, "Stag-olee," while a folk song originally, exhibits all the characteristics of urban soul. A good place to acquaint ourselves with the subtleties of the rural style of soul is on the album that "Soul Man" spawned, namely *Soul Men*, Stax 725.

Sam Moore and David Porter have been together since 1961 (Otis Redding, in a wonderful *Hit Parader* interview with Jim Delephant, says that they have been together for closer to a decade) and it is safe to assume that a good deal of that time has been a struggle for them. The first taste of acceptance they received was with their beautiful and classic recording of "Hold On, I'm Comin'", which was a hit some years back. The single resulted in their first fine album of the same title, (Stax 708).

In *Soul Men*, Sam and Dave reveal a heightened sense of sophistication over the earlier album, and the recording itself is considerably improved, but basically the boys are in the same bag as before. In music like soul, the artist doesn't seek to grow by expanding, but by penetrating. Sam and Dave's idea of musical growth is not the assimilation of new eclectic influences, but the refinement of the essence of the basic ideas and forms which dominate their own style of music. This refinement and penetration is what Sam and Dave have largely achieved on their newest record.

To get into an album of this type may not be easy for one unfamiliar with Stax-Volt style soul. The first time I listened to *Dictionary of Soul* I was impressed with some of the individual cuts but I found a lot of the material to be boring. But I eventually went through a thing where each cut on the album was my favorite until I wound up just digging the whole thing from beginning to end, every last second of it. (I still think it is the classic soul album.) Something similar, although

not to the same extent, occurs with this record. The first time through a lot of it seems old hat and unimpressive. But listen to it all the way through three or four times and some of the seemingly dull cuts begin to get to you.

When you do get into this record, the first thing that has to impress you is the instrumental back-up. It is by Booker T. and the M.G.s and the horns of the Mar-Keys, both wonderful recording artists in their own right. In addition, the production by Issac Hayes and David Porter is excellent. My criterion for calling it excellent has nothing to do with the polish or smoothness of the record-

ring out over the horn riffs, has to reach you. This is a typical example of Sam and Dave's ballad style and it is a fine cut.

"Let It Be Me" is quite similar to "May I Baby" and is a frequently recorded ballad by soul artists. The Everly Brothers had the first recording of it six or seven years ago. Here Booker's lovely melodic chord style on the organ fills in the sound very nicely and the horn riffs on the chorus are particularly effective. But despite the fine vocal, the song has become a bit cliché and the impact is not particularly strong.

Not so of "Broke Down Piece of Man" and "Hold It Baby", two up-

the arrangement is handled when they get to the four "Hold It Baby" lines. The first is done over just the bass, slight organ, and drums. Next time the piano comes in, then the guitar, and the last time the whole band resolves it into a one line riff and then, back into the song.

The whole thing shows perfect understanding of rock dynamics and tension. It would take the average rock band four or five minutes to try and get across what these people do in fifteen seconds, and even then they wouldn't do it right. This is tight. The band doesn't dawdle around, they don't use any tricks. Tight.

Finally, notice that the instrumental break does not follow the same chord progression as the melody, which is a frequently used Stax-Volt arranging device. (On this particular break they utilize those flatted III and VI chords just as in "Broke Down Piece of Man.") In all, a fine song, fine arrangement, and fine vocals.

Side two has most of the cuts which best illustrate the rural roots of Sam and Dave. "Just Keep Holding On" has a chorus which sounds like it could be a folk tune. Like many of their ballads the melody is very long winded, ultimately resolving into an eloquently simple chorus. The first verse and chorus are followed by a good bit of Sam's talking style which is quite good. He recites it all over a beautifully building instrumental track which takes us back into the one line chorus, "Just Keep Holding On."

The reason why someone as knowledgeable about the pop scene as *Hit Parader* editor Jim Delephant says Stax-Volt has the best rhythm sound on records is plainly in evidence on "The Good Runs the Bad Way." First, dig our main man, Steve Cropper. His rhythm is so right and so simple that it makes you wonder why he hasn't received the recognition that infinitely inferior guitarists have. Also, Duck Dunn shows what it means to play the bass, as opposed to playing a four string guitar. Perfect timing and perfect understanding of the uses of his instrument. And Sam and Dave riding over all of it showing us how blues harmony is supposed to be done.

"Rich Kind of Poverty" is so low down, particularly in the verse part, that is the perfect follow up to "The Good Runs the Bad Way." The traded leads on this cut allow us to see just how well Sam and Dave compliment each other.

As good as most of the rest of this album is, there isn't anything on it which can compare with "Soul Man", which is definitely in the "Try a Little Tenderness", "Respect" category. From the first four bars of Cropper's guitar over just the drums you know they have it, and then there's that vocal: "Comin' to you on a dusty road/Good lovin', I got a truck load." Listen to everything: Dig the way Duck's bass interacts with the band. And then notice how Cropper's rhythm guitar, playing that silly little riff (Am7-G), which is very similar to what Keith Richards does on the live "Under My Thumb", ties the whole thing together. And then there is Al's drums, (I don't think he plays an actual roll on the whole cut) with a beat that cuts through everything with its deep, dry, un-echoed sound. And, of course, there are the two of them blurring out: "I was brought up on a side street/Learned how to love before I could eat," and then "I'm a soul man, and that ain't all."

Sam and Dave's virtue is that they are alive. More alive than a lot of people who blather about "reality" and "love" from behind their lack of musical sensitivity and competence. The feeling that music can create in a listener doesn't come from our opinion or image of the artist whom makes the music, if our response is at all genuine. It doesn't come from the artist telling us what he is trying to do, or acting it out. It is there in the way he says the words more than in what the words say. And if Jim Morrison screams at us to "Break on through to the other side," well, Sam and Dave don't have to tell us about it because their music is on the other side.

SOUL MEN



ing, because neither are particularly pronounced.

What I like about the production is that one can distinguish everything that is happening. For example, drummer Al Jackson, easily the best drummer in all of soul, does some beautiful things with his bass drum and using normal production techniques you would not be able to clearly distinguish what he is doing. The same holds true for Steve Cropper's guitar which, if it were recorded at Motown, would probably have been lost in the shuffle. The virtue of the Hayes-Porter style of production is in its honest reproduction of what actually takes place in the studio, without relying on gimmicky techniques or excessive echo.

Getting into the record itself, "May I Baby", written by Hayes-Porter, is the flip side of "Soul Man" and illustrates what I was talking about a moment ago. The first few times you listen to it, it sounds kind of trite. But then Cropper's up front rhythm guitar reaches you, being tied so nicely into what the drums and horns are doing. And then the clarity of both vocals, especially when they

tempo tunes on the first side. The former is quite interesting as a song. The verse part of the chord progression is typical soul I-IV-V, in this case E-A-B7, which resolves into a flatted III-VI-IV, or G-D-A pattern. (All chords are major.) The use of the major flatted III is typical of a lot of Stax-Volt soul, (the root progression of "Hold On, I'm Comin'" is I-flatted III-IV-I, or C-E flat-F-C, which is the most common use made of it) and the movement from G to D-A is very effective, for all you music majors. Also, the words are filled with the kind of graphic phrases typical of the best soul songs. Just dig the title, "Broke Down Piece of Man."

On "Hold It Baby" we get into a slightly different type of thing. First there is the stomp drumming, which entails the drummer hitting the snare on every beat. But it is not the usual stomp in that Jackson does all kinds of fancy things with the bass drum instead of relying on the usual "four" (stomp) there as well. Also, listen to the way Jackson does his eight on the hi-hat. He gets the perfect sound out of them. After that, notice how

ASTROLOGA

BY BENNETT TARSHISH
Our Science Writer

The Astrology Album, Produced, written and arranged by Gary Usher (Columbia CS 9489)

Discover Yourself Through Astrology, Written by Roger Christian, Music by Richard Russell (UNI 73011)

The Zodiac: Cosmic Sounds, Words by Jaques Wilson, Music by Mort Garson (Elektra 74009)

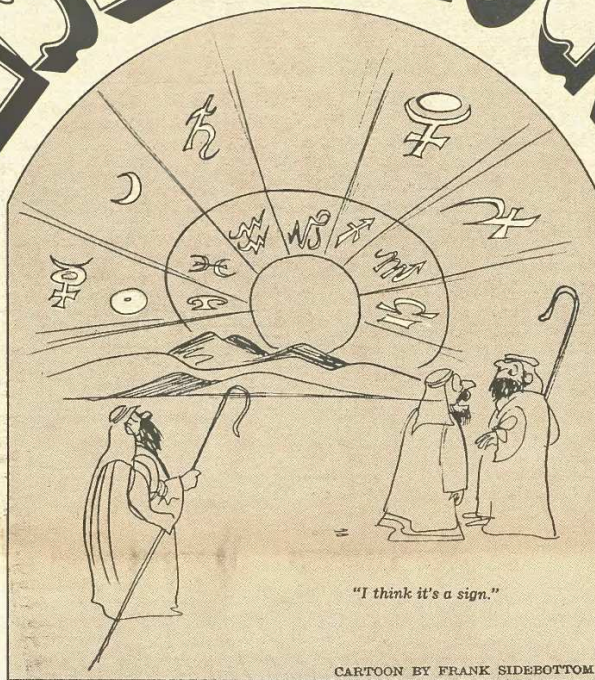
Now the recording industry has taken up astrology. The appearance of these three records, in addition to your daily newspaper horoscope—all of which are either inaccurate or inadequate in astrological knowledge—makes it important to explain some very basic matters. Before you can discuss the records, you must look at astrology itself.

Astrology is a very old and extremely sophisticated science. Astrology is not "the thing of the future" or the "coming way." It has been here for untold centuries; it is just we who are beginning to take more notice of it. If it has been around for so long, lasted through so many cultures, it can hardly be superficial. In fact, it is the disregard (usually through lack of understanding) of its complexity and the attempt to oversimplify it that has given astrology such a bad name for so long. Astrology columns in the newspapers and, to a lesser extent, records like these can interfere with the full appreciation of astrology.

It is a vital case of a little knowledge being a dangerous thing.

Most everyone would characterize a person born between July 24 and August 23 as a Leo. As a simplification, this has its truth, but if this is all we knew about a person born at that time, astrology would obviously be worthless. How can one-twelfth of the people in the world be that alike? It's just too much even for the most unseasoned thinker to believe. Yet you can look in your daily newspaper and find out the fortune of the day and week for each one-twelfth of the people of the world. And these albums (with one slight qualification on one of them) do just the same thing.

Being a Leo actually means that the sun was positioned in the zodiacal sign of Leo on the date of birth (and the zodiacal sign Leo is different from the constellation Leo, for reasons too complicated to go into here). Being a Leo means this, and nothing more. Each person's horoscope is made up of the positions of all the planets (the sun and moon are considered planets), their relationship to each other, and their relationship to the horizon. When the sun is in Leo the moon can be in any of the twelve signs, and due to its speed of travel will cover all twelve signs during the time the sun covers only one. Then there are Mercury,



CARTOON BY FRANK SIDEBOTTOM

Venus, Mars, and so on. A Leo with moon in Virgo is a different being entirely from a Leo with moon in Aries (and nobody could ever confuse these two).

The relation to the horizon of planets and signs produces the rising sign (and all signs are rising signs once a day). The rising sign is usually the most noticeable aspect of a person, generally referring to physical appearance and superficial manner. Thus a Leo, generally considered cheerful, direct, and forceful, will appear probably quite shy with Cancer rising, and will be a regular "holy terror" with Aries rising, breaking dishes and often offending with his need to be first. But—none of the albums mentions rising signs or moons.

Of the multitude of unmentioned things (and of course a record album doesn't have time to mention everything) two other things should be noted. One of the most frequent questions posed to the astrologer is "What signs will I get along with? Whom should I marry?" To answer these questions, it is absolutely vital to study not only one's Sun sign, but also one's Moon, Venus, and Mars (and actually since relationships exist on all levels, all planets should be compared for the fullest analysis of the potentials and difficulties of each relationship).

Leo is a fire sign. It is said that fire and air signs relate well, and that fire does not mix well with earth and water. But what of our Leo with Moon in Virgo, Venus in Cancer and Mars in Scorpio? The Sagittarius and Gemini could hardly ever satisfy this Leo, unless they too were similarly over-balanced in earth and water. For this Leo, a Virgo, Capricorn, or Pisces (of more consistent planetary

placement) is far more likely to prove the satisfying mate.

Female Leos are a totally different thing from male Leos. Venus is always more predominant in a female's chart, Mars more predominant in a male's. Certain signs are innately masculine, and other signs innately feminine. The problems of a male Pisces are of a special order, not incurred by female Pisces, just as the problems of a female Aries will also be unique. Thus a male Aries will have quite a different relationship with a female Gemini from a female Aries with a male Gemini.

The kind of explanation above is absent from the three record albums. The albums can only be recommended after some such caution. None of them is really very good, but two are acceptable from entirely different standpoints.

The worst one on all counts is *The Astrology Album*. The music is soupy, somewhat like muzak, but it is just background over which there is talking about the signs. This record is Teen-Age Astrology; it tells about what color to wear (which is really more related to rising signs than to sun signs), what the best subjects in school will be, which famous pop star was born under which sign. There are also a few one-sentence interviews with people like Dave Crosby, formerly of the Byrds, Chad and Jeremy (who speak in the "well, uhh" style) and some unidentified people who giggle more than talk. The few words describing the characteristics of the signs are generally unhelpful, if not misleading. Certainly the advice on whom to mate is often just plain wrong. (Sagittarius and Gemini, though somewhat attracted because they are opposite signs, will too often boggle a marriage because

neither is practical, and because neither can understand himself or the other enough to create a viable balance of interaction.)

Besides being juvenile in approach, the Columbia album by Gary Usher is also misleading and incorrect.

Astrologically speaking, the best album is *Discover Yourself Through Astrology* on the UNI label. This album might be called Housewives' Astrology, due to its approach. The music is even more soupy and non-descript than on the Columbia album, but the information is infinitely better. Undoubtedly the most thoughtful of the three albums, its presentation is the most straightforward. It deals only with sun signs, but it takes other planets subtly into account by saying that a Leo might mate well with a Virgo or Cancer as well as the usual fire and air signs. (This would come from Venus, and perhaps the Moon, Mercury, or Mars falling in Virgo or Cancer, a very likely situation.)

Discover Yourself Through Astrology also avoids mating opposites like Sagittarius and Gemini, Scorpio and Taurus. Since there are no interviews, this album has about three times as much information as the Columbia one. It dispenses with the nonsense about colors, subjects in school and what famous stars are under each sign. The inaccuracies are relatively minimal; for information this is certainly the best album of the bunch.

The Zodiac: Cosmic Sounds is a different affair altogether. It could be called Hippies' Astrology. It is more of an aesthetic album than an informational one. The words are few, and there is a lot of music, sort of pop-rock-psychedelic. The music is supposed to symbolize the signs (sometimes the symbolism is over-pat, dealing with only obvious elements of the sign, like the hostility (Mars) of Scorpio; the words too are symbolic, a sort of beat-psychedelic poetry. If you already know something about astrology and this type of musical-verbal metaphor appeals to you, you might get some pleasure and fun from this album.

This album is not going to teach you anything about astrology, it will just give some poetical phrases to play around with and aesthetically appreciate. In a certain sense it might be considered to have made the wisest choice. Using metaphors and aesthetics avoids having to compress so much information into what inevitably will be too little space.

What arises from all this is that there have been attempts to put a terribly vast and complicated science on record, with success of a very limited sort in one case, and some fun of a sort in another. If these records stimulate a bit more interest in astrology, so much the better. If they are taken as guidelines, it would have been better then for them not to have been pressed.



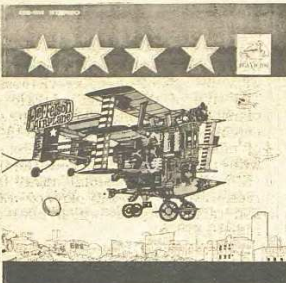
Carnival of Life, Lee Michaels (A&M SP 4140)

The primary problem with this record is that all the cuts sound the same. Lee Michaels plays the organ, one of those overwhelming Hammonds at that, and the sound dominates every track without differentiation. His power is in his instrumental work, and it pretty much sounds the same throughout.

Probably the best track is the opener, "Hello," which establishes Michaels' style of dramatic vocal and

instrumental emphasis. "Love," the longest track (five minutes), is also a piece capable of holding Michaels' heavy soloing, but is a poorly edited song and the good parts get somewhat lost in the pap.

Lee Michaels is an excellent showman; in person he does a strong version of one of Dylan's Highway 61 songs and an unendingly heavy version of the Vanilla Fudge's "You Keep Me Hanging On" (a Holland-Dozier-Holland number from Motown). For his performances he chooses songs highly suited to his approach; unfortunately, in the album the material he has written is not all that good.



After Bathing At Baxter's, Jefferson Airplane (RCA LSO-1511)

It is entirely possible that after one eliminates certain products of the Stax-Volt house band and some combinations that Bob Dylan has brought together for his back-up group, Jefferson Airplane could be the best rock and roll band in America today.

The criteria, to list a few, are that a group be able to provide from within itself enough good original material to sustain a prolonged effort both in performances and on recordings; that a group prove its ability as a professional and capable unit in live performance (not necessarily be able to reproduce a recorded work, but to bring off to general

satisfaction a live performance if the group is involved in live performance); and that a group contain members who are able to sing and play like professional musicians.

You have Grace Slick, surely one of the two or three best non-operatic female voices in the world; Jack Casady, perhaps the strongest bassist around outside of a blues band; Marty Balin and Paul Kantner whose words and melodies are among the best currently available, outside of the obvious exceptions; and Jorma Kaukonen and Spencer Dryden who, while not outstanding instrumental virtuosos, are certainly original and inventive within the context of rock and roll, a wide context indeed. Got it?

It isn't very surprising that the Airplane is so good and that they have come up with probably the best, considering all the criteria and the exceptions, rock and roll album so far produced by an American group.

Hey all you out there with personal favorites which blow your heads off, listen very closely. Marty and Grace may not make love on stage, either with each other or their respective microphone stands, but "Ballad of You & Me & Poonnell" happens to be a fine song. The instrumental backing is traditional Airplane 2/4 rhythm, whiplash chording and all, brought up to date with a subtle variety of electronic and melodic refinements. The tune itself is a groove: a pretty melody with a rocking beat against a sort of atonal line.

The electronic segue is well-positioned and a nice dip into the modern classical music school. The most important use of electronics on this album, and by the Airplane in general, is not their long extended electronic jams which are oftentimes a bore, but where they use electronics—as in the superb tune "Young Girl Sunday Blues," an excellent product of the Balin-Kantner team—for enrichment of the instrumental and vocal melodies.

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particularly easy to hum along with, but it's a good display of Grace's amazing vocal control, her piano and Spencer's jazz ear. "Watch Her Ride" has a very south-of-Santa Barbara feeling; it wouldn't be a surprise to learn that it was composed in Los Angeles. "Spare Change" proves both Jorma and Spencer to be gifted musicians fully capable of sustaining an instrumental, not highly complex, but highly interesting.

"Street Masse" and "How Suite It Is" are the best sections on each side, excellent in all respects. Jefferson Airplane is still the group that'll "get you there on time."



Magical Mystery Tour, The Beatles, (Capitol 2835)

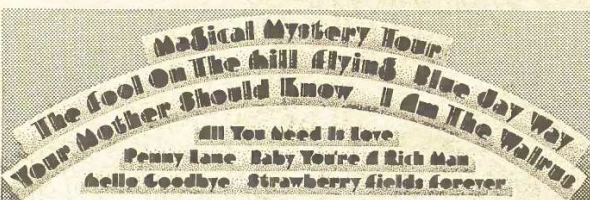
"There are only about 100 people in the world who understand our music."—John Lennon, 1967.



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LONDON: BEATLES CLIP BANNED

BY NICK JONES

There are a few gloomy faces in England these days since our pound has devalued (what?) but it's mainly the profiteers who can't bear the thought of some of their bread being sliced into to pay a little extra for all imported acts that come from countries that haven't devalued. With air fares going up, too—a threatened increase of fares and baggage rates and all that—things ain't looking great.

Newsprint is on the up as well so a lot of editors are letting their faces fall, and, which is much worse, the price of imported American records are probably going to climb from £2 (\$5.60) to £3 (\$8.40) which is a drag. We have to keep buying imported U.S. sounds here because the record companies never release 50% of the hipper material. If they do, it's six months late, the album sleeve has been totally destroyed and they've played havoc with the running order and number of cuts.

The Moody Blues have just released a tremendous album in England which I hope you all pick up on. Titled "Days of Future Passed," it combines the group with the London Festival Orchestra and it really does happen nicely. It's a very fast moving, moody album with a lot to say. We all heard it at the Speakeasy Club, in London, last week at four in the morning and it just zonked us all right through until the album finished.

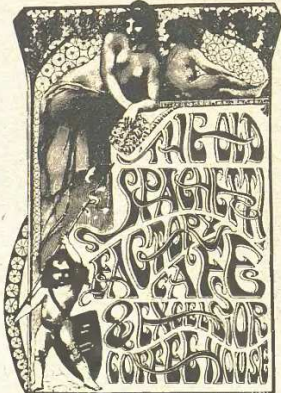
Isn't it incredible that the same day NEMS Enterprise announce that the Beatles' "Hello Goodbye" promotional TV clip is to be shown in nine different counties all over the world, it's not even happening yet on our

own TV's? We have a hang-up over here which is called the Musicians Union, of which you must have heard—because that's their gig, bugging people.

The Beatles' beautiful film clip was shot in colour at the Saville Theatre with the boys in Sgt. Pepper clothes and things and they were miming. If they had mimed with microphone stands in front of them it might have been OK. The clip was scheduled to be shown on our main TV pop programme Top Of The Pops and was banned at the last minute. The miming regulations laid down by the M.U. say that any musicians used on the recording have to play the thing live on TV—in fact Top Of The Pops always has a thirty piece orchestra present—which is enough work for enough musicians to warrant a three minute clip of the Beatles miming.

Anyway they're the Beatles.

Jimi Hendrix's new album is released here in a beautiful fold out package (making up for the very poor presentation of the first album. It's titled *AxIs Bold As Love* with a magnificent "Pepper-ish" coloured sleeve showing Jimi together with a lot of freaky looking Indian cats and gods, sages and one guy with an elephant's trunk for a nose or something! The album was released on December 1 and cost £10,000 to produce. It's very freaky the few tracks I've heard—and at times shatteringly beautiful. Tracks include "If A Six Was A Nine," "You Got Me Floating," "Little Wings," "Up From The Skies," "Castles In The Sand," "She's So Fine," "Little Miss Lover," and a beautiful track "Spanish Castle Magic."



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DONOVAN: H-A WAS 'A SAD SCENE'

—Continued from Page 1

"There's so many things going on with me now," Donovan said and his manager Ashley Kozak pointed out that one of them was a campaign of listening to Billie Holiday records. Kozak is an admirer of the jazz singer (his wife was a jazz singer, also) and has introduced Donovan to the Holiday records.

Donovan has been writing prolifically during his American stay. All the songs on his new album were written in the U.S. and several of them were introduced at various points on his tour.

"My songs only exist in the essence of silence," Donovan told the packed house at the Winterland Auditorium in San Francisco during his three-performance visit. Approximately 15,000 people paid \$3.50 each to see him during the three evenings. Donovan turned down the chance to play a fourth, matinee, performance.

Earlier in the week that he played San Francisco, he had appeared before sell-out crowds in two shows at the University of California Davis Campus, near Sacramento. The following day he drove to San Francisco and spent the few days before his appearances there rehearsing, driving through the Haight/Ashbury ("I didn't get out of the car. It was a depressing scene . . . like George [Harrison] described . . ."), shopping in Sausalito and visiting the University of California Berkeley campus.

Donovan also spent considerable

time working on several new songs, including one about the Maharishi which includes the line "let the Maharishi wisen you" and a long line in which the name of the Maharishi is repeated. Another new song with jazz overtones is about youth and dismal cities ("it's a real DOWN town . . .").

Donovan has not yet named this song. He wrote it during his stay in Los Angeles early in the fall before his U.S. tour. "I was tuning my guitar to sound like a sarode," he told Rolling Stone, "and this chord came and then the next one. I found I could play jazz chords. I never had; I thought them too difficult but I found I could."

Donovan returned to England after his appearances in San Francisco. He plans to return to the U.S., probably late in the spring, around May, and hopes at that time to play the San Francisco Opera House as well as other similar halls in the big cities.

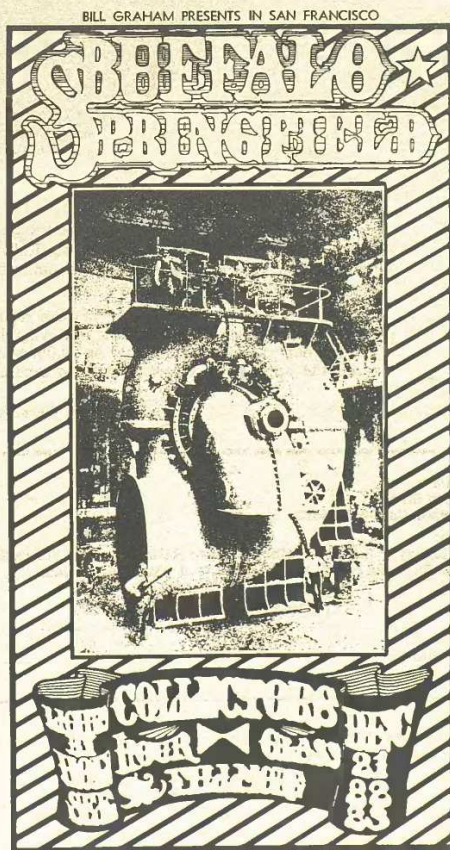
Ashley Kozak, Donovan's manager, expressed great disappointment with the way his recent tour had been handled in most cities (he originally appeared at the Cow Palace in San Francisco on a show with the Buckingham and other acts). There is a possibility that Bill Graham, who was in complete control of the San Francisco presentation this time (he had been associated with, but not the producer of, the Cow Palace appearance) will handle the entire U.S. tour next time.

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